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Downtown Gallery
43 East 51st St.
New York City

Dear Sirs:

Will you please send me your exhibit catalog of traveling exhibits?

Our Museum Board is to meet next week, therefore an early reply will be greatly appreciated.

Sincerely,



A. M. Carpenter, Exhibit Director
Abilene Museum of Fine Arts
Hardin-Simmons University
Abilene, Texas

A. C. A. GALLERY
26 West 8th Street • New York City

MRS. EDITH HALPERT,
DOWNTOWN GALLERY
NEW YORK CITY

DEAR MRS. HALPERT:

I AM SORRY TO INFORM YOU THAT MY LEASE OBLIGATION MAKES
IT IMPOSSIBLE FOR ME TO CONSIDER YOUR BUILDING ON 10TH
STREET. IT IS REALLY TOO BAD THAT THIS VACANCY OCCURRED
ONE YEAR TOO LATE.

MY BEST WISHES FOR A GOOD LUCKY PURCHASER.

Very cordially yours

H. Brown

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(1111)

63 EAST 57 STREET, NEW YORK 22 • PLAZA 5-9622

Tuesday

Dear Edith,

Just a quick note
to tell you how nice it is to
have you for a neighbor on 57th
street, and wish you the best
of luck at your new location.
If I can be of any help at
any time, please do not hesitate
to call on me.

Let me know as soon as
you're settled. I will come by
with a welcoming cup of tea.

Cordially,

Sidney Bergin

American Contemporary Art Gallery

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**Christmas Greetings
and best wishes for the New Year**

Edward W. Ackley

See you on serious
matters right after Jan 1.
With every good wish.
Sorry not to have seen
you at "Maxie's" after concert
Party
Eddie

ADDISON GALLERY OF AMERICAN ART
PHILLIPS ACADEMY • ANDOVER, MASSACHUSETTS

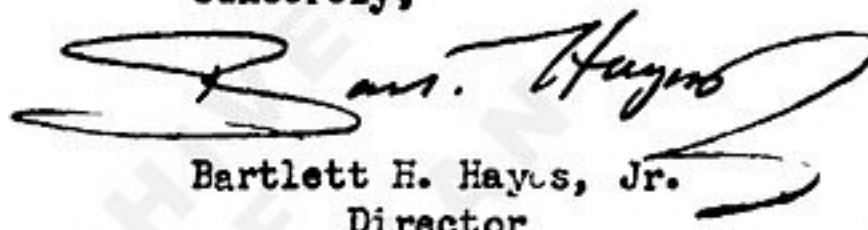
Pan-American Day
and you'd never know it

Dear Mrs. Halpert:

Thanks just the same for letting the Bennetts stay over. I believe I shall wait to see more before picking something for the museum. The two nibbles I wrote of have subsided to idly quivering jaws due to differences in conjugal tastes.

The Kootz show sounds like a grand idea, and I should like to be on hand. You were kute to ask me. Actually, I shall be doing jury duty with Zorach among others, at Providence that day and must decline regretfully. I am disappointed not to have seen the latter's show.

Sincerely,


Bartlett H. Hayes, Jr.
Director

Mrs. Edith Gregor Halpert
The Downtown Gallery
43 East Fifty-first Street
New York, New York

BHH:HO

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Eden Hill Road Phone: Code 203
Newtown, Conn. 426/4508

Advertisers Telephone Service
200 West 34 St.
New York 1, N.Y.

Gentlemen:

When I returned to Connecticut this evening, I found a number of messages mailed by your office in my self-addressed and self-stamped envelopes. These messages ignore all the instructions I left. I certainly do not intend making long distance calls to New York in response to every message I receive.....

All I find on these slips is the last name of the person and the phone #. I instructed very definitely that I wanted the complete name, correctly spelled, and the complete message as to reason for call. Many of these names are unknown to me. Furthermore, I asked that the callers be advised to write to the gallery on 51 St. as all mail will be appropriately forwarded to me automatically. If the message is important or urgent, I stated that my Conn. number could be given to the party.

* Enclosed are a lot of useless messages. If this is not corrected at once, please forget about the stupid service and refund the payment. Needless to say I am extremely annoyed as no answer would be far more useful than the messages I get. Please call me or receipt of this angry (and justifiably so) note. Thank you for your courtesy.

Sincerely yours,

* You might have tho' call the numbers and get the data, or ask these parties to write to me at once..

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IN APPRECIATION FOR
YOUR MANY THOUGHTFUL
GESTURES AND INTERESTING
TALKS.

HERB ADLER

Advertisers Telephone Service Corp.
200 West 34 St.
New York 1, NY

Gentlemen:

One of your subscribers, Mr. Peter Pollack, recommended your service, and I instructed my secretary to make the necessary arrangements for the two summer months during which the gallery is closed.

The service is to start as of Monday, July 16th, and to continue through Labor Day. When answering, please use the term "The Downtown Gallery" and state that it is closed for the summer. Any direct inquiries for me, the director, are to be handled the same way. But, in each instance the full message should be noted and at the end of each day (6 PM), all messages are to be mailed "special delivery" to me at Eden Hill Rd., Newtown, Conn.

In the event that the message is urgent, you may call me collect at Newtown (Code 203) 426-4508. I will make no calls to you unless I am in New York for a few hours occasionally.

Thank you for your attention.

Sincerely yours,

1200 Alpine Road
Apt # 25
Walnut Creek, Calif.

Downtown Gallery
32 E. 57th St.
N.Y., N.Y.

Dear Sir.

For quite some time now I have been interested in purchasing an oil painting by Stuart Davis. However, since I live in California and am a student at one of the San Francisco Bay area's colleges, it is quite impossible for me to come to New York to buy such a painting.

Therefore, I am wondering if you have any photographs of his paintings, which you have for sale, which could be sent on to me.

I am most interested in Davis's later works and because of limitations in size of my residence, a very large painting would not be feasible for me to buy.

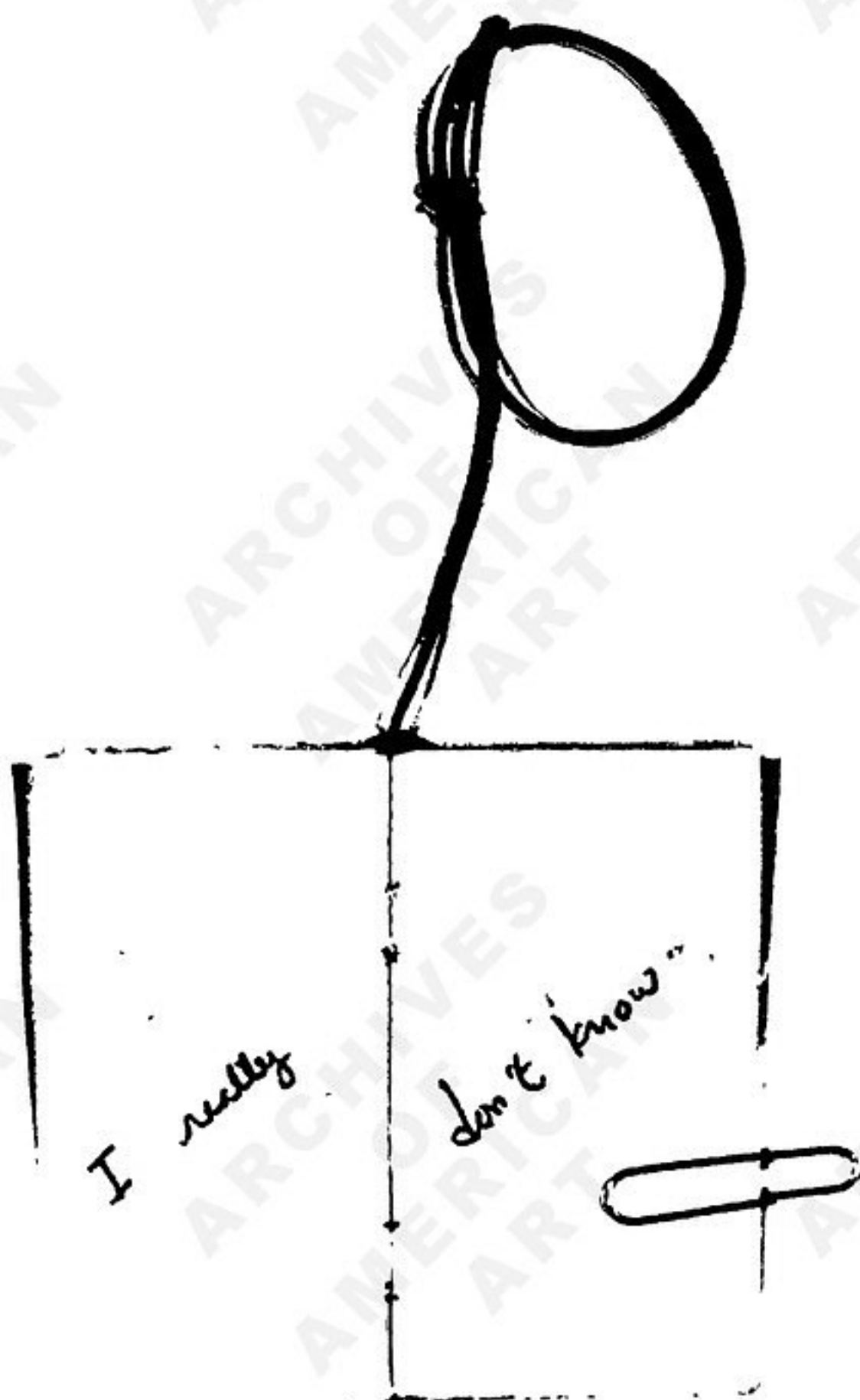
If you would care to send some photographs to me along with your asking prices of the paintings, I would give them my immediate attention.

Sincerely
Robert E. Nichel

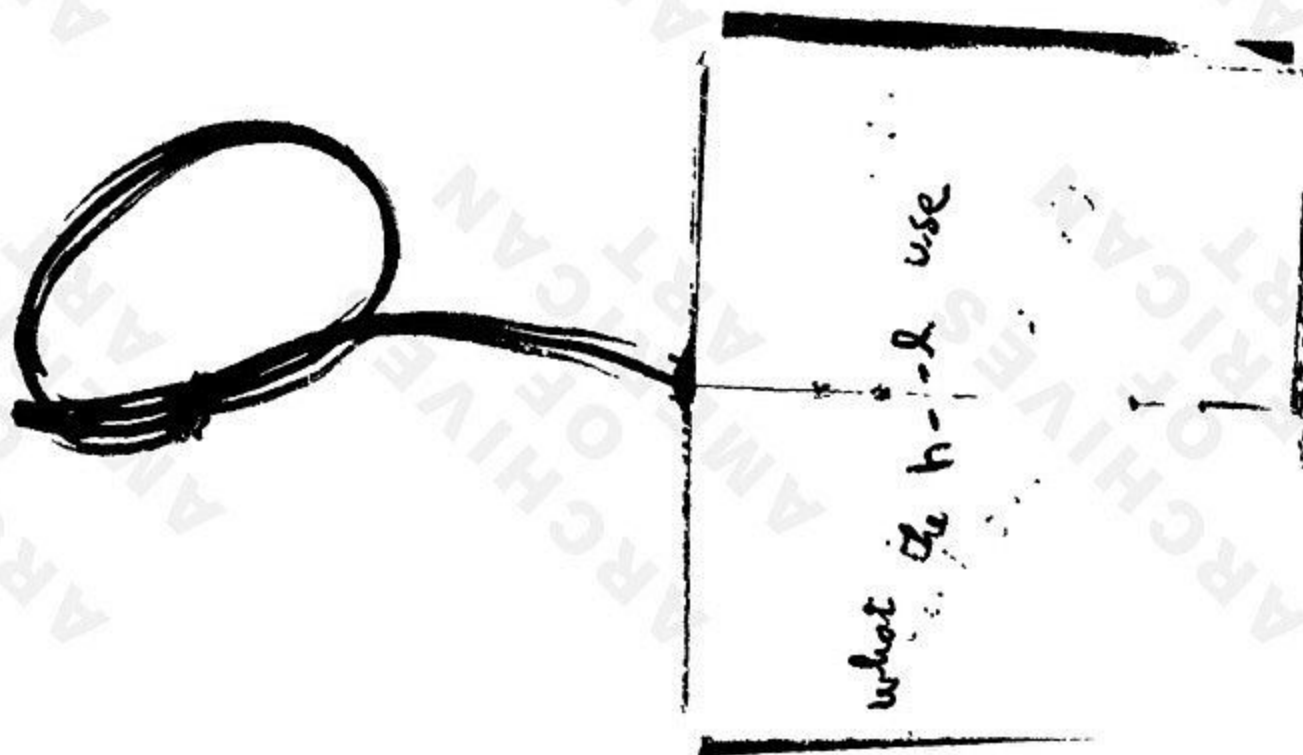
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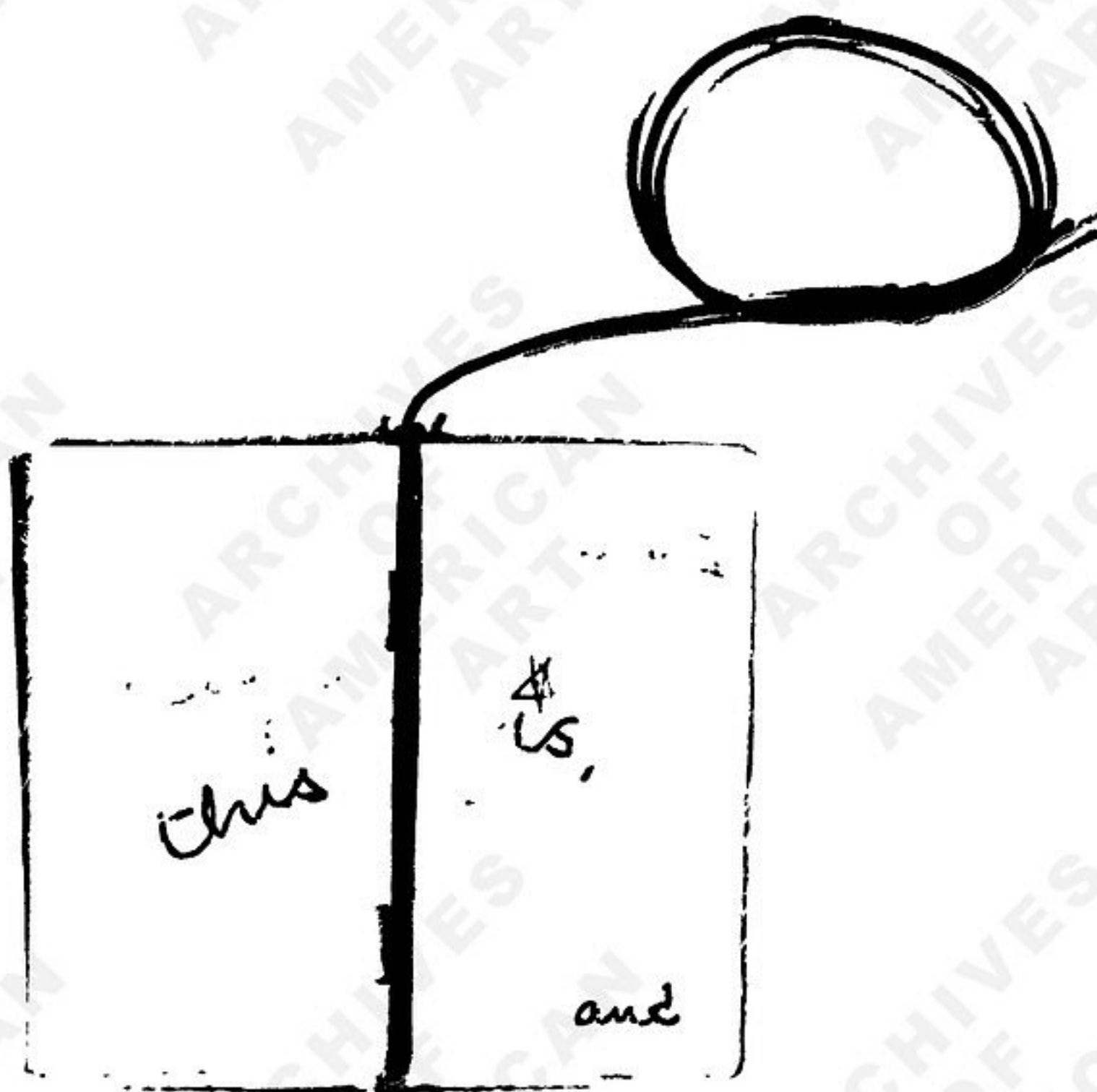
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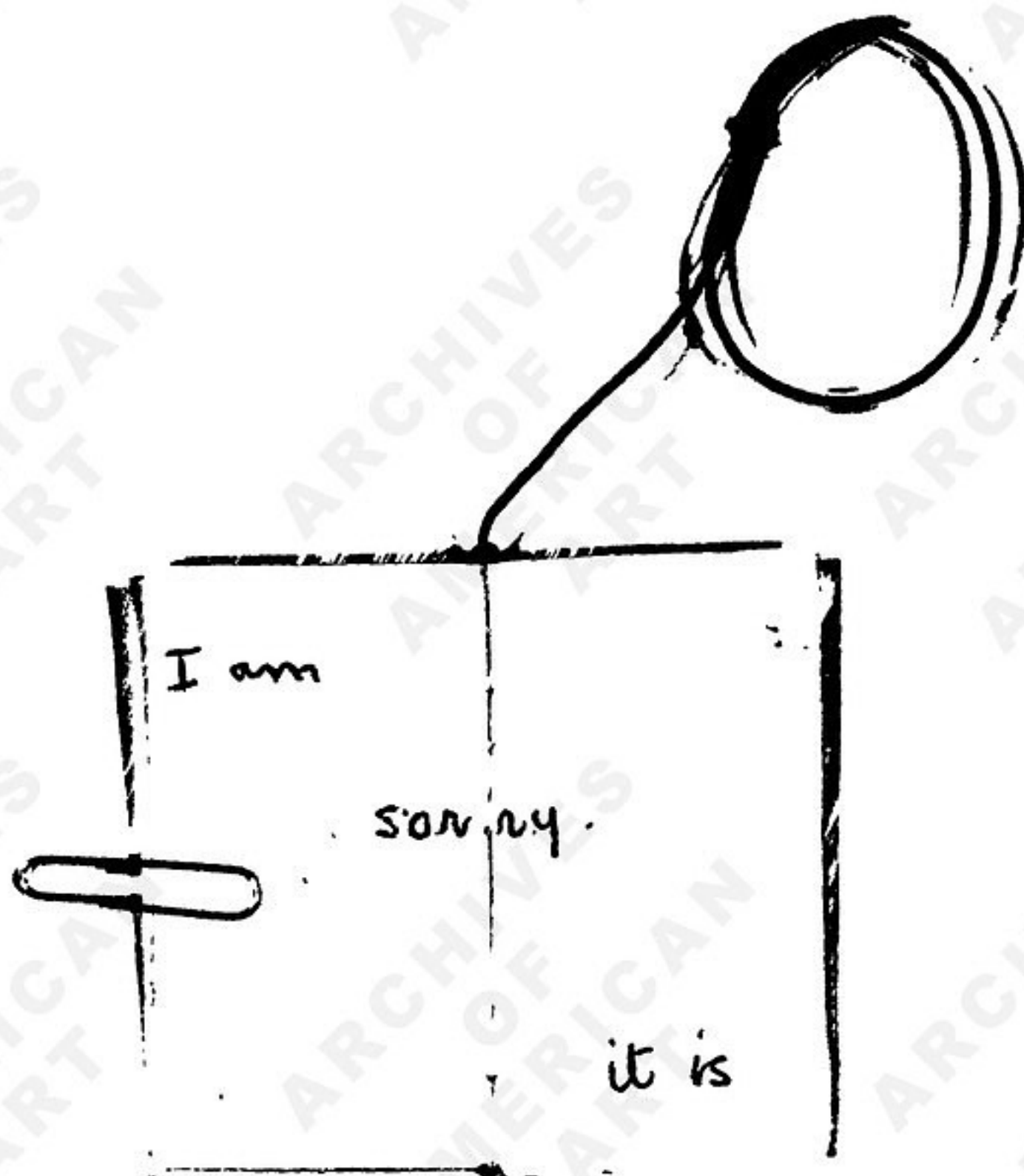
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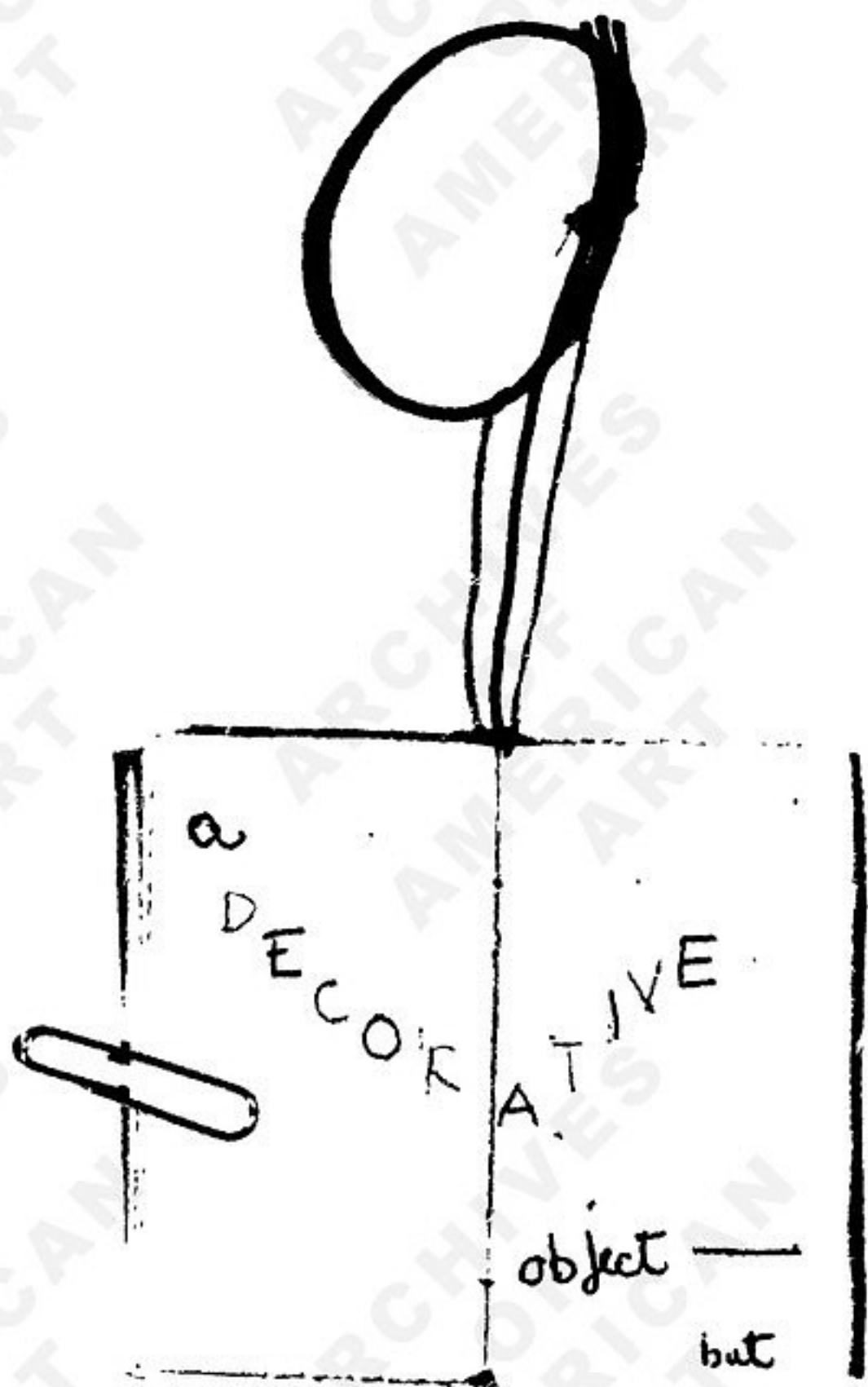
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325 PARK AVENUE
44 FIFTH STREET
NEW YORK

Constance Stryker

Mrs. E. C. Halpert

Once again -
with love
Chas.

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322 PARK AVENUE
44 FIFTH STREET
NEW YORK

Consolidated Sales

Mrs. Lill Halpert

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All my very best -
and much love
C.D.

V

CHARLES ALAN

Dear Editor:

Terribly sorry to learn about
Sonia - I was always so fond
of her. I am sure you will
miss her. You have my sym-
paty

Sincerely yours
Chas.

CHARLES ALAN



He. I think says that if
you follow all the directions
you will have gladiolas
for years + years + years.

Love,

C. J.

THE DOWNTOWN GALLERY Edith Greger Halpert, Director 32 EAST 51 STREET, NEW YORK 22, N. Y.

Saturday

Dear Edith:

The trip out was pretty terrible. We stopped at every gas tank, the weather was rough, a little boy got sick over my topcoat, most everyone (except me) was sick. The only good part of it was flying over the Grand Canyon.

About Vanbark: They have a decorating shop. You walk through the shop into the gallery, past furniture, lamps etc. It is not very impressive. But the atmosphere is very nice, all in good taste. They have a fifty foot lot, and have only built on twenty-five feet, putting the gallery behind the shop. I do not understand why they did not put the gallery beside the shop, giving it a separate entrance and another window etc. Their explanation was rather vague. I believe that they WANTED people to walk through the shop ~~xxxx~~ to the gallery. The lighting in the gallery is very good. It is quite large. You can hang about twenty five good size pictures very comfortably. We hung the show yesterday and it is really very handsome. Studio City is booming. The whole of LA is moving out this way. It is not too inconvenient to Beverly Hills etc. It is just not very chic, and still does not have the atmosphere of 13th street. What it will be five years from now no one can say. Altogether the place is not bad, and its very unostentatiousness may be an advantage here.

The Vanbarks are very nice. He is very sane, very anxious to make a go of the gallery, giving up the decorating and only sell art. He realizes that it will take time. The one thing that worries me about both of them is that they know so little about paintings, have so little feeling for the more "modern" things. He does not like Davis at all. His favorite painting is the Schmidt. I have been talking at great length, indoctrinating them about abstraction, etc etc etc. I was sorry to find that they had not mentioned my name on the invitations, as I think the fact I came from NY would have impressed people here. At least so I have been told. They also do not seem to realize how much talking it takes to sell paintings, and the patience required. But I think that in time they will learn. Peter, especially, has a very good manner and a quiet way of talking that I think will inspire confidence in clients. But it is going to take them some time to learn. I think you should send them a Davis catalogue, the AIG books on the four artists, something about abstract painters, perhaps one of the Kootz books. They definitely need to learn. Also the Barr "What is Modern Painting". They have some very good clients, many of whom own paintings, and many who are potential buyers. Their furniture is expensive and custom made and the price of the paintings should be no deterrent to them.

I did not stay at the hotel, but with a friend of mine, Mary Kennedy, who lives about half way between Beverly and Studio City on a very chic hilltop. She lent me a car (which has been a godsend as it's impossible to rent a car now). I have been doing a lot of running about. I am going to Santa Barbara on Monday to see Baer and Ludington. Tuesday night I am going to a dinner arranged by a friend of mine to be with the Hacketts and the Hitchcocks. Monday night I am

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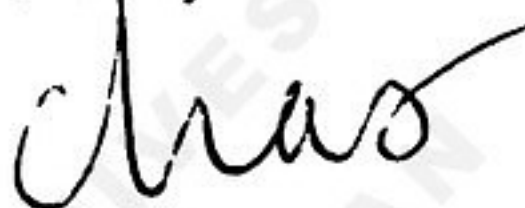
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going to Pasadena to Henry Dreyfuss' to get to see Mr. Gross of Lockheed. This morning I went to Fannie Brice's to look at her son's paintings. (She is away.) I was very very excited about his stuff. More excited than that of any new artist I have seen. I told him to have some photos taken and send them to us. He does not feel he would ready for a show for at least a year. I told him that we would not take on a new artist for many years, but we would be glad to advise him etc etc. However, I am anxious to hear what you think of his stuff as I thought it remarkably good. I almost bought a painting myself. He is very excited about the gallery here and is going to bring his mother, also Mrs Maitland who bought one of his paintings and thinks him one of the really important American artists. Also a Dr Breasted, a big collector here. I have written notes to everyone, but have heard neither from Robinson or Valentiner. The LA Museum just bought the big Austin that was in the last year's Whitney show!!! F Brice bought an early Tamayo, very beautiful, and owns some amusing early Austins, very similar to Preis.

The Vanbarks want a Karfiol show next. This means you ~~at~~ MUST ship the paintings before next Friday!!! Send about eighteen paintings varied sizes and subject matter. After that, probably a cheap Christmas show, then Dove, then Lea, then Zerbe, then Spring group. They will run each show four weeks.

I will write more after I see who comes tomorrow to the opening and see what the reaction is. Tonight I am going out to dinner and to see Keenan Wynn and Tamara Geva in "Twentieth Century" and do a little promoting. BUT I HATE THIS PLACE!!! It has certainly changed. It is so cheap, so tinselly, so tawdry. Once I thought I wanted to spend the rest of my life here. But no more.

As ever,



THE DOWNTOWN GALLERY Edith Gregor Halpert, Director 32 EAST 51 STREET, NEW YORK 22, N. Y.

Monday

Dear Edith:

Well, I bought a Harnett chromo of the violin. Janis' brother was at VB yesterday and told me he saw a Harnett in a violin-maker's shop here - "a ten thousand dollar painting" said he. So I hot footed it over this morning and it was the chromo. It is in absolutely perfect condition, the best one I have seen, untorn and not the least bit faded, in the original mahogany frame. I paid \$100. for it. I have told VB to keep it here as a couple of people have been inquiring about Harnetts. I told them not to sell it for less than \$300. I told them that if, after a couple of months, they can not sell it they should send it to NY. If you don't want it I will keep it myself as I will never afford a Harnett and this is a very beautiful thing. Of course, if you want it for the gallery, I think it more important. It's only if you are not interested that I would keep it. I'm really very excited about it. I'm sure it is authentic and has the Tuchfarber business written on the bottom. Janis was so sure it was a painting he never even bothered to go into the shop to look at it.

The VB opening was yesterday. The attendance was not too good, and I think they feel very upset about it. I thought, on the contrary, that a number of important people came, and since there were not too many, it was possible to really talk. Mr. Ross Deveau (the man who bought the Schmidt and Karfiol drawings from the LA Museum show was here. He ~~wants~~ wants you to ship immediately the Levine King Sol and Wife that was in that show and bill him at the price in the show. Also ship to VB, for his approval: the 2 Steig drawings that were in the show at the LA Museum, a couple of Prentiss drawings to select from, a couple of Leach drawings, two Kuniyoshi drawings not priced over \$100. (possibly one for \$75. and one for \$100.) also a couple of Levi drawings, and an inexpensive ~~one~~ drawing (not over \$100.) He wants to buy a drawing a month, and eventually wants one by each of our artists, but his top price is \$100. I like I think he will get around to paintings, but I did not want to rush him. Arthur Miller was here for a very long time and we had quite a talk. He is going to do very big story in the LA Times and reproduce the Siroin. He is awfully nice and will really support this venture. M. Vidor was here and stayed for some time, he was very impressed with the Sheeler, Devandovski, and particularly the Spencer. He is coming back tomorrow (he promised) with Joseph Cotten. I think there were too many people around for him to buy yesterday. Samuel Ayers, an old friend of mine (designer and producer, Laurence knows who he is) was here and was tremendously impressed and very excited by the show and the whole idea. I have heard from someone else that he is coming back and will probably buy. Anyway, he is a great friend of Mrs Maitland and Gross and his taste is very respected here. I have not been able to get in touch with Robinson. I am seeing Valentiner tomorrow morning. Tonight Pasadena, and tomorrow night dinner with Hitchcocks and Hacketts. I did not go to ~~XXX~~ Santa Barbara today because I thought it more important to stay here. D Baer told me that Ludington is through buying until after Jan 1st as he has gotten a Beckmann and 2 more Picassos. However, Baer wants him to give

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a Zerbe to the SB Museum, so is going to get him in to see the K & Q. I may go up on Wednesday, in any case, to see Baer, if things seem quiet here.

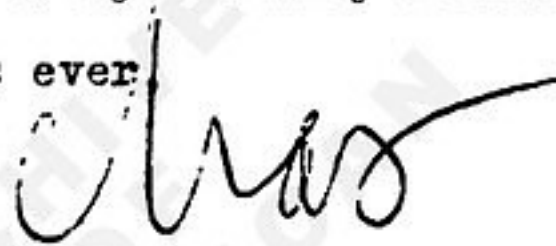
In general I am more enthusiastic about this set-up after seeing the reaction yesterday. There is certainly a need and a market here. The one thing that worries me is the complete inexperience of the Van Barks, both from the point of view of knowledge and interest in painting, and in promotion and selling. He is certainly much more competent than she. She has no flare, always seems in a slight daze. I have given them a great many ideas about writing to various people, to try to get some editorials about American art in papers here, etc etc., how to send out invitations for an opening, etc. I have spent hours and hours indoctrinating them about our artists, how to send out publicity releases (they don't send any), sales letters, and so forth. They raised the folk art prices to unprecedented heights. I gently bawled them out for it, as I do not think they should be greedy. 33% profit is enough in general above our net price. But I think he will learn quickly and will do well with the stuff when he gets on to things a little more.

I have been doing a tremendous amount of talking, and am really tired. I have felt that one of the main things for me to do here was to go out a lot and talk, so I have. I have seen a great many people I know, and think I have created considerable interest. I don't think the VBs go out enough here with people with money, and I think it's important out here. I will try to suggest it gently to them. I have not spent much money, in spite of the fact that food is incredibly expensive here. Dinner for three at a good restaurant (not the best) cost \$22.

What has happened to the Fredericks photos? I have not received them.

God and TWA willing, I will see you Friday morning.

AS ever



I think of all the paintings here the Schmidt and the Siporin have been the most admired!!!!

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Wednesday AM

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Dear Edith:

From the moment you arrived in New York on Monday until the moment you left, I was deeply concerned because I felt that you were extremely preoccupied and had something somewhat unpleasant on your mind. It worried me. Then, this morning Lawrence told me that he felt the same thing and asked me whether I had that impression. Of course, since our talk at Pineville some weeks ago, when you told me that you consider long and hard before you unburden yourself, I suppose I have become overly sensitive to your moods. At that time I told you that I had been conscious of something bothering you for some weeks before you spoke. Now it seems as if Lawrence and I both have the same consciousness. Naturally, without wanting to pry into private matters which may be upsetting you, I am curious. Is some situation in the gallery displeasing you? Is it something to do with the gallery-and-myself? I would feel better if it has to do with something like that that you be frank. It seems as though Lawrence and I spent a long time last night, he in his home and I in mine, trying to deduce whether it was something one of us had done or said.

I was surprised that you looked so briefly and casually at the Marins, particularly as the idea of such a show has for so long meant so much to you. Then, too, I was disturbed that you seemed to have lost all interest in the AFA - THE AMERICAN FAMILY exhibition, about which I personally am very excited and I think can be an exceptionally good show. I suppose I can arrange it --- but I hate to do it without your guidance. It is only three and a half weeks off, with a long holiday intervening, and Dave will be wanting copy soon. The magazines will want to preview the show very soon, too. Then, there were more routine matters to take up: the boiler really should be cleaned before the heat is turned on. Apparently, when Ernest goes on vacation the man from Mm. Garnett will care for the halls, but we did not settle about anyone to clean the gallery.

When I was in Newtown with Luis you seemed so extremely happy - and this week you seemed so extremely unhappy and so preoccupied that nothing in the gallery really appeared to interest you. Because I am so very fond of you quite aside from the gallery - and because, too, I think of little except the gallery at any time, I don't think you should consider my concern and my worry presumptuous.

I just spoke to Gu on the phone. He told me what a wonderful time they had at Newtown. He also said he'd like me to come down next week and see his new paintings. Perhaps, if you come in for your mother, you would stay over and we could go there together. He sounds in a wonderful mood.

Thank God, the cool weather seems to be continuing for a little.

My best to Nathalie and Harry and Patsy.

Love to you,

Chas.

MRS. WILLIAM J. R. ALEXANDER
1767 EAST McMILLAN STREET
WALNUT HILLS, CINCINNATI, OHIO

Mrs Halpert:

Down Town Gallery ,

New York .

My Dear Mrs Halpert:

I dont suppose you remember me out
a great man, years ago just before Henri died
he brognt me in to the gallery once or twice
and I was introduced to you .

I am coming to New York next Monday
with a friend and patron of my little gallery
here in Cincinnati and we want to see y ur Kuniyosh
paintings . Several of my patrons are getting inter-
-ested in him through my admiring his work so
much and I would like to bring several back with me
me for a few days and perhaps if so I could sell
one or possioly two. I would like the tip top
examples as the ones that are here in collections
are not the top flight .

I remain sincerely

Mary Alexander.

Jan 9

242 PROVENCAL ROAD
GROSSE POINTE FARMS, MICHIGAN

Down From Telling

Dear Miss Holpert

At the museum I saw a
wind gauge which I liked - to
the photo come with this you
use - to attach wind gauge.
to the bar - kindly let

May know
Yours truly
Mrs. Russell Ogden

CREFELD ST. & NORMAN LANE
CHESTNUT HILL, PHILADELPHIA

Dear Mrs. Halpern.

I am hoping to see you here on
Sunday May first when the Skowhegan
School and over Philadelphia-Maine
friends will meet at my house.

Sincerely yours

Dorothy D. Allen

Memorandum from Laurence Allen

DEAR EDITH:

THANK YOU FOR YOUR
NOTE. IT WAS NICE HEARING
FROM YOU.

SORRY TO HAVE MISSED YOU
HOWEVER.

HERE IS THE WOOD CARVING.
I HAD A CHAP REMOVE THE OLD
PAINT VERY CAREFULLY SO AS NOT
TO INJURE THE WOOD. IT WAS ALL
ORIGINAL PAINT ON IT BUT SO
BADLY CRACKED IT WAS BETTER
OFF WITHOUT IT AS IT WAS CON-
TINUOUSLY SHUCKING OFF IN
PIECES. THIS CARVING WAS FOUND
IN AN OLD BARN BETWEEN PRINCETON
& BERLINSDALE, N.J. PRICE TO
YOU ON IT IS \$250 - (OVER)

ALSO LEAVING A WATER COLOR
(PITTSBURG) & A NICE & COLORFUL
EXAMPLE OF FRACTUR. THE WATER
COLOR LANDSCAPE IS \$65 & THE
FRACTUR PIECE \$70-

HEARD OF A FABULOUS
EARLY COPPER INDIAN
WEATHER VANE. 6 FEET TALL!
MADE OF COPPER & GOLD LEAFED.
INDIAN IS FULL ERECT FIGURE
DRAWING ~~A BOW~~ AN ARROW.
I EXPECT TO GET IT BUT MUST
PAY A LOT OF MONEY FOR IT
BUT IT IS SO WONDERFUL
DON'T FIND

IT CAME OFF OF THE ROOF OF
ONE OF THE EARLY COTTON MILLS
UP IN NEW ENGLAND.

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[Redacted]

Thursday

Dear Mrs. Halpert:

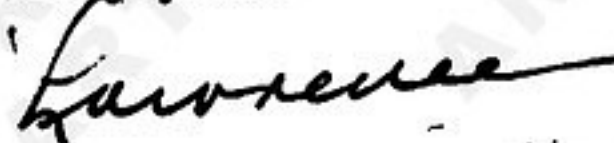
No doubt you expected this, so who am I to disappoint you. However, there is no time for procrastination, nor for me to get coy or bashful about such an important matter -- important to me as it represents the biggest undertaking in my life. I am terribly excited about the house, and from your reaction, I assume that you too agree that this is a rare buy and a perfect setup. Because of your enthusiasm, which represented a stamp of approval for me, I put up the \$1000 binder.

Before making an effort to get additional cash elsewhere, I had hoped to discuss the matter with you. You are well aware of the expenses involved in such a transaction above the down payment and the fact that there are things I'll have to get before moving in. Now that you do not plan to come to town for another two weeks, my plans are upset and I am eager to have some definite prospect before that time. Therefore I am offering you the following suggestions for consideration: Because of your income tax, I thought that possibly the Edith G. Halpert Foundation would buy the house outright and resell it to me giving me a 15 year mortgage, which would be paid off at the rate of \$900 a year. This of course would help me tremendously and at the same time increase the Foundations Funds. To insure the Foundation of its money in case of my death, I would take out the insurance which protects the mortgagor, and which pays off the balance due on a mortgage in such event. Thus, the Foundation would not be burdened with the property after my death.

My second suggestion is a loan of \$5000 to be paid back at whatever terms and interest you like.

As I am very eager to get into the house before the 1st of September so that the children can get into school, also before the weather gets cold, I should be most grateful to you for an immediately reply. Naturally I hope the answer is in the affirmative. However, should it be otherwise please do not feel embarrassed about it and let me know that way too, so that I can make other arrangements. The years of experience here in the gallery have taught me to take "no" with a smile, and just keep plugging.

Sincerely yours



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2 Buxton Avenue
Somerset, Mass
May

Edith Gregor Halpert, director
Downtown Gallery
New York 22, N.Y.

Dear Miss Halpert:

I was delighted to hear that you still have a few copies of Maria's "The Lobster Fisherman". Would you please put aside for me what you judge to be the best of the remaining prints. I will be in New York the second week in June and can pick it up then.

As to my credit, I have charge accounts at Lord & Taylors and/or Altmans; in Providence at Peck & Peck, Tilden-Thurber & Gladdings.

Sincerely,
Barbara O. Alpert
(Mrs. Buxton Alpert)

Mrs. Yosei Amemiya
645 Madison Ave.
New York 22, N. Y.

Mr 8-2999

Downtown Galleries

Dear Sirs;

Our treasured 15c. SESSHU painting has been ruined by water. We must leave this old studio without delay.

This affords you unusual opportunity to acquire at low prices rare Asiatic antique porcelain from our fine small collection including

12c. Korean bowl - exceedingly rare 5" high 12" diam.

3 color (aubergine) ^{perfect} Ming female figure 18" high

Ming pagoda - garden 10 1/2"

Large 5 color Kang Hsi Porcelain Vase 17 1/2"

Jiang Tzui Companion

2 Ming Vases - creme and blanc de Chine 14"

Jiang bowls small vases plates bibelots

Impressive gold lacquer Tea Ceremonial

Cabinet - unsurpassed painting delicacy finesse

Must dispose of at once

Sincerely yours, M. Yosei Amemiya



AMERICA-ISRAEL CULTURAL FOUNDATION, INC.

AMERICA-ISRAEL CULTURE HOUSE

4 EAST 54TH STREET, NEW YORK, N. Y. 10022

TELEPHONE: (212) 751-2700

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*JOSEPH L. LUKASIN

CULTURAL TOUR TO ISRAEL

FEBRUARY 25 - MARCH 11

The AICF, in cooperation with Olympic Airlines, is privileged to announce that they are planning a deluxe tour to Israel for a limited number of AICF members and friends.

This tour will be an exciting adventure - major points of interest, whether old or new, will be visited. You are privileged to be guided by the best qualified art historians, artists, archaeologists and competent local guides.

The tour also includes VIP social receptions with distinguished Israeli personalities and prominent artists, attendance of theatres and musical performances, as well as special visits to AICF projects which embrace the whole cultural life of Israel.

Israel is geographically a very small country, a dot on the map of the world, but in it you will find its cities sprawling, its people vital, its culture vibrant, its night life always hectic, and its weather mild.

Everyone has roots in its history. As you step from the plane you feel the history of the past and the vitality of the future of the land.

Will you join us for a really unforgettable experience, for two weeks of adventure on our tour to Israel? This tour is open to a limited number of travellers only.

For further details please write to Mrs. Sidney L. Solomon, at AICF, 4 East 54th Street, New York, N.Y. 10022.

Jeanette R. Solomon
Mrs. Sidney L. Solomon
Chairman, Tours Program

P.S. It is possible to arrange a day's flight over Sinai and visit to Eilat. It also might be possible to arrange for a stopover in London on the way back.

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AMERICAN ACADEMY IN ROME

VIA ANGELO MASINA, 5

(PORTA S. PANCRAZIO)

ROME

CABLE ADDRESS
"AMACADMY."

Dear Edith,

I think you are wise -- in fact, I have always known that you were -- and you "gallied" from my last letter, that this decision was in line with my own thinking. But since I had liked to think that I was saving this show for and with you, I wanted you to have it your own way. Now, I still want to do the Davis show, but we can talk about it when I get back. I shall be in the country by about August 20; and either we can meet, or talk from not too great a distance. I have to hurry home as fast as I can, because things go a little differently when you are away. Have you ever noticed?

The painting time in Rome is running out. Soon I give up my studio, stop my work, and then we begin to travel. George and his "Gianci" are arriving. But, I have not seen them. Forty-two canvases. I am not sure, of course, how much better, but thousands of things have been happening. Three things. I got carried away by Michael Angelo, in an odd way. I have painted him three times over, working over his head on the Sistine ceiling, with a model (made for female) as the one of the figures of the Medici tombs; as the architect's Son of Cornet, does it? But it isn't. Then, I was greatly impressed by the Pompeian figure painting that I saw in Naples -- but as

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idea it was so good; and have done quite a number of things that are not unrelated to it. I have such as their work. Now both these things are intermittent painting - made up of more than one canvas, set together, each a composition in itself. To pull this off, areas are blanked out. I have been inspired with the way fragmentary paintings work, and have painted in fragments.

Finally I have been creating my own form, I mean in paint. Figures that are fragments, often recurring or stagnant, the Vibia sort of thing. The interesting thing here is much bolder. I have been burning holes in the canvases. Yes, with a candle. It works. It gives me the extra dimension I want. I thought at first that this was just another way of getting a still blacker black. But even against light plaster it is interesting - it is the holes that matter, the density of the wall, that allows me to take strong measures that yet seem relatively quiet. Are you still reading me?

You know Schme, Jr? He seems to want to show me. The Academy has been very good to us. It is, however, a very conservative scene; since the jury is picked, it is unrepresentative. So I go up to Venice to take in the Biennale. I met Burri the other day, and rather than be the only artist around, Zupke is doing very good things, & skulls. Charles Olson has been on the scene painting Levine and Olvera, but at their best.

As ever
Fred

AMERICAN ACADEMY IN ROME

VIA ANGELO MASINA, 5

(PORTA S. PANCRAZIO)

ROME

CABLE ADDRESS

WATER

(PORTA S. PANCRAZIO)
 ROME
 CABLE ADDRESS
 ATTACHMENT
 Dear Mrs. Halpert,
 We are still in the process of
 recovering from the effects of your visit.
 Ordinarily shock is treated by raising the
 feet above the level of the head and wrapping the
 body warmly in blankets. We haven't tried that
 yet but we may have to. I've never seen more
 glassy eyed, punch drunk artists in my life.
 The photographs are being taken care of
 now. The majority have been taken and printed, with
 just a few in town to go. I am assured that they
 will arrive in New York within two weeks.
 Spoke to the Russian cultural attaché —
 He wasn't too encouraging. American art is
 out of his province but thinks something might be
 arranged thru New York. I'm seeing him again.
 Haven't run across the diatribe against
 dealers yet. When I do I will send it.
 Don't mind at all about the shipping
 arrangements. I'll do the best I can as soon
 as I hear from Balliger.

AMERICAN ACADEMY IN ROME
VIA VERGILIO MANSINI 2
00187 ROMA

Not only was the opening a great success but the party we threw afterwards was even better. The score. One girl passed out. Two marriages practically on the rocks. Twelve glasses smashed and hangovers galore all the next day. No one missing or lost.

It was a great evening. Sorry you weren't there. You should visit Rome more often.

Have a good trip. Is there anything I can do for you here, please let me know. Hope to see you again some time.

Sincerely
M. Blaustein

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AMERICAN ACADEMY IN ROME
VIA ANGELO MASINA, 5
(PORTA S. PANCRAZIO)
ROME

Sept 1

Dear Mrs Allen -

Was overjoyed in
receiving your letter about the
show. and ordering 3 additional
casts of "Donna Trastevere"

I will have the
foundry make up these as quick-
ly as they can. Altogether I
hope you will receive them in
about 6 weeks. RK

The price was, as
I hesitate to recall (200.) each
If Mrs Walpert can see
boosting that figure a bit
I'd be most appreciative
best for the success
of the show - Sincerely
Milton Wehald.

THE AMERICAN ACADEMY OF ARTS AND LETTERS
THE NATIONAL INSTITUTE OF ARTS AND LETTERS



633 WEST 155 STREET • NEW YORK, N. Y. 10032

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Thank you for your response to my letter of April 3rd regarding an exhibition of drawings by members.

The exhibition will open on November 17 and run through February 4.

Each artist may have between three and six running feet which includes spacing. In many cases this may mean that the artist can send more than one picture.

All drawings should be suitably framed for hanging. However, if a matted drawing does not accede 15" x 20", it can be shown in one of the glass display cases unframed.

Hague's express will call for work in the New York area on Wednesday, November 1st. Pictures from out of town should be boxed and shipped express collect. All works will be insured by the Academy.

Please fill in the enclosed slip with title (s), medium, size, and insurance value.

Very sincerely yours,

Leon Kroll
Chairman: Art Committee of
the Academy

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DRAWING EXHIBITION

AMERICAN ACADEMY OF ARTS AND LETTERS
NATIONAL INSTITUTE OF ARTS AND LETTERS

<u>Title</u>	<u>Medium</u>	<u>Size</u> <u>Height & Width</u>	<u>Insurance Value</u>
--------------	---------------	--	------------------------

The picture (s) may be called for by
Hague's Express on November 1

☐

The picture (s) will be shipped by express

☐

Name _____

Address _____

American Artist

165 West 46th Street, New York, N. Y. 10036/PLaza 7-2800

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Dear Sir:

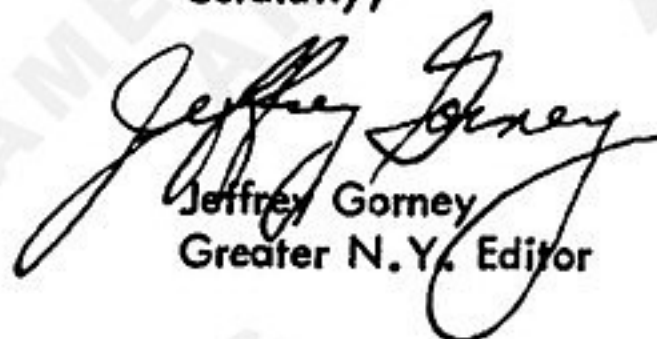
Beginning with the April 1968 issue, American Artist will publish a special NEW YORK REGIONAL EDITION. A regular monthly feature, it will be designed especially for the reader in the Metropolitan New York area.

We'd like you to participate in this special section. Simply put us on your mailing list! Let us know what your plans are and we will include them whenever feasible. Photographs, news releases, brochures and literature must reach us at least six weeks prior to publication (deadline for first issue is February 13th).

The regional edition will consist of a four-page supplement highlighting places, events and items of local art interest. It will reach over 10,000 American Artist subscribers in the Metropolitan New York area.

Remember, deadline for April news items is February 13th!

Cordially,


Jeffrey Gorney
Greater N.Y. Editor

JG:cfg

American Artists Professional League
15 Gramercy Park
New York 3, N. Y.
J. Scott Williams, President
Gramercy 5-6650

Mr. Dondero to receive Second Gold Medal for his Congressional exposure of Communism in Art - March 30, 1957 at 6:30 P. M.

J. Scott Williams, President of American Artists Professional League, largest group of professional painters, sculptors and graphic artists in the United States, is awarding the AAPL Gold Medal of Honor to the Honorable George A. Dondero, former Congressman from Michigan at its annual banquet at the Sheraton-McAlpin Hotel.

Mr. Dondero will be introduced by Mr. Frank B. Bialaski, Director of Investigation for Office of Strategic Services during World War II, and its successor organization, the Strategic Service Unit of the War Department.

Mr. Dondero will deliver an address on subject of Communism and Art.

The Gold Medal of Honor will be presented to Mr. Dondero by J. Scott Williams, President of AAPL, for Dondero's help to American artists through his outstanding work in the United States Congress of exposing in a series of speeches the extent and danger of subversive methods of cultural infiltration and destruction and their use by the Communist conspiracy.

SPONSORS OF BANQUET

Among the many sponsors of the occasion are:

Major General Ulysses S. Grant, 3rd - Vice President of Washington National Society, and great grandson of Ulysses S. Grant.
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Thomas Craven - Dean of American Art Critics
Anna Hyatt Huntington - Sculptress
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Dr. Harry Cohen - President International Fine Arts Council which awarded Dondero its International Gold Medal February 14, 1957 at a luncheon at the Capitol Building in Washington, D. C.

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ACPS

AMERICAN COLOR PRINT SOCIETY

Dear Mrs. Halpert,

The Sonia Walter Award was given at the ACPS Annual this year to Ray Barrio of California. A jury composed of Jack Pearlmuter (Washington D.C.), Peter Takal (N.Y.C.) and Allan Clawans (Philadelphia) selected the Barrio print, a large powerful serigraph in black, green and orange called "Structure". At the close of the exhibition it will make a fine addition to the Philadelphia Museum's permanent collection.

I am enclosing a folder from the ACPS exhibition of Presentation and Prize Prints in which three Sonia Walter Awards were shown and a Bulletin article on the ACPS Annual.

Thank you again for your generous support of the American Color Print Society.

Sincerely,

Richard Hood

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John L. Jones
P. Jones
Bertha von Moschinski
Council

ACPS

AMERICAN COLOR PRINT SOCIETY

Dear Mrs. Kelpert,

I am glad to let you know that
The jury for this years ACPS Annual
has just given The Sonia Walter
Award to Arthur Threlle of Milwaukee,
Wisconsin for a handsome color
intaglio print called "Document"

As usual this will go to The
Philadelphia Museum of Art which
is very pleased to receive it.

An invitation for the exhibition is
enclosed. We hope that you may
be able to come to the opening or
that you will be able to see the
the exhibition during your next visit
to Philadelphia.

Thank you again for your generous
support of our annual ACPS
exhibitions.

Sincerely
Richard Hood

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Council

ACPS

AMERICAN COLOR PRINT SOCIETY

Dear Mrs Halpert

I am enclosing a copy of the
announcement of this years ACPS
annual listing The Sonia Walter
Award.

The committee which will make
the awards meets on February 15
and we hope that with your usual
kindness you will send us your
check covering this award.

Work is coming in at a good rate
and we look forward to a fine show.

I do hope you will be able
to see the exhibition this year.

Sincerely

Richard Hood

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Mildred Dillon
Vice-President

Florence V. Cannon
 Mrs. Philip Klein
 Elizabeth Mongen
 Mer. Mullineux
 Bertha von Mowbraker
 Carl Zerkow
Honorary Vice-Presidents

Ca. 1000 A. Murphy
T. 1000000

Hester County 1 5
 Record of Secretary

The following is a list of the names of the persons who have been appointed to the various positions in the Department of the Interior, under the act of March 3, 1879, entitled "An Act to provide for the better management of the public lands, and for other purposes."

Better Performance

ACPS

AMERICAN COLOR PRINT SOCIETY

Dear Mrs Halpert,

The Time has come again for preparation of the prospectus for this year's American Color Print Society's Annual Exhibition. Last year's exhibition was a joined members show and was one of our best.

This year we will return to an open juried exhibition to be held in March at the Philadelphia Art Club. We are now trying to select the jury.

We hope that we will be able to include the Loria letter award again this year with the print to go to the Philadelphia Museum of Art.

Will you let me know whether we
may list the Anna Walter Anne in
our prospectus of the exhibition?

With best wishes of the season

Sincerely Richard Hard

Richard Hood
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Samuel B. B.
John B. B.
Paul B. B.
Beverly B. B.
Council

ACPS

AMERICAN COLOR PRINT SOCIETY

Dear Mrs Halpert

This year The American Color
Print Society will celebrate its
25th Anniversary with a members
juried exhibition at The Philadelphia
Print Club. The jury includes
printmakers Harold Altman and
Clare Romano with Cleveland McDermott
of The Philadelphia Museum of Art.

We would like to be able to include
The Sonja Littler Award in our
prospectus which is now being
prepared. The winning print to go to
The ACPS collection at The Museum.

May we include this award again
this year?

Sincerely,

Richard Hood

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ACPS

AMERICAN COLOR PRINT SOCIETY

Dear Mrs Halpert,

I am glad to let you know that the Jury of The American Color Print Society's 21 Annual Exhibition has chosen an etching by Sabo Petaric to receive The Sonia Wortis Award for 1960.

The print which will become the property of The Philadelphia Museum of Art is a large rich intaglio called "Burning Roses". The Museum was very pleased to receive it.

The Jury included Rosalind McMillity of The Print Department of The Museum, Bruce de Leon (N.Y. printmaker) and Mildred Dillon (Phila. printmaker) who substituted for Adja Gyantse who was unable to serve due to illness.

Other awards went to Bruce Azuma (N.Y.) Benton Spruance (Phila.) Carl Schrey (N.Y.) and Seiler Mung Conlin (California).

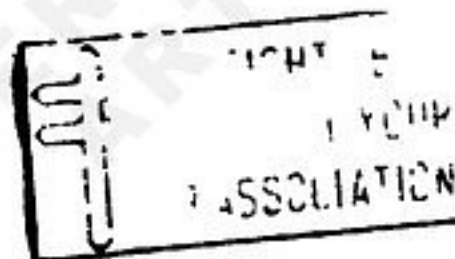
We were very pleased to be able to offer The Sonia Wortis Award again this year and are most grateful for your support.

Sincerely
Richard Haas

We wish to notify the members of The American Federation of Arts who are entitled to receive Arts Yearbook/4, that due to circumstances beyond our control, the book will not be mailed until January 1961.

ARTS

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THIS SIDE OF CARD IS FOR ADDRESS

MRS EDITH HALPERT
THE DOWNTOWN GALLERY
32 E 51ST ST
NEW YORK 22 N Y

THE AMERICAN FEDERATION OF ARTS
FOUNDED 1909



41 East 65 Street, New York 10021 • YU 8-7700

M E M O R A N D U M

TO: Members of The American Federation of Arts
FROM: Roy Moyer, Director

You will be pleased to know that shortly after the publication of our 1968-69 catalog, we received a grant from the Department of Health, Education and Welfare for a feasibility study in Appalachia. A press release describing this is enclosed for your information.

Our first film in the Curriculum in Visual Education, entitled FIGURES, has just received CINE'S Golden Eagle Award. This means that our film will be the official entry in over 60 international film festivals within the coming year. We are pleased to share this good news with you.

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Congratulations and all
good wishes to Edith
Halpert from

The American Federation
of Arts ^{Simon}
roes

The American Federation of Arts

1083 FIFTH AVENUE, NEW YORK 28, N. Y.

12 July

Dear Edith -

Many thanks for
a perfectly delightful
time last night.

Joelie & I were
enchanted with
your house and its
possessions. We shall
be after you to
return the visit
when we get back
to our own humble
shack -

I enclose a copy
for your files of the
first letter to go out
in the newspaper thing.

Best - B.

AMERICAN FOLK ART GALLERY

EDITH GREGOR HALPERT - DIRECTOR

113 WEST 13TH STREET
WATKINS 9-1535

NEW YORK.

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We are writing to a few discriminating collectors to announce a private exhibition and sale of early American rugs - to be held for a period of one week, beginning November 1st.

This collection comprises thirty New England hooked rugs dating from 1794 to 1840 and includes a wide variety of original patterns unique in the field. The sizes range from 35 by 19 inches, to 13 by 11 feet, - scatter, room size, and runners.

All the rugs in the exhibition are from the collection of Mrs. Juliana R. Force of the Whitney Museum, who recently disposed of her Pennsylvania estate. Needless to say, each example is of museum quality in design as well as craftsmanship. However, the prices are far below even the present market value.

While this is the only occasion on which the American Folk Art Gallery has departed from its specialty of Paintings and Sculpture, we consider the rugs offered of genuine aesthetic value - as well as an exceptional opportunity we can offer to a few clients.

Sincerely yours,

Manager

Arch E. Horne
nrc

AMERICAN LIBRARY EDITIONS

222 WEST TWENTY THIRD STREET • NEW YORK 11, N. Y. • WAtkins 4-7769

To: Libraries, Schools, Colleges & Universities

MONOGRAPHS ON CONTEMPORARY AMERICAN ARTISTS

The enclosed brochure introduces the new American Library Editions, a series of illustrated monographs designed to represent the works in all media of artists now active in this country.

Although the reproduction of works of art in monograph form is familiar abroad, there has been no comparable effort in this country to foster wider distribution of the work of the American contemporary artist. Accordingly, the American Library Color Slide Company, the leading source of art color-slides for educational and cultural institutions, is sponsoring the publication of these American Library Editions.

It is hoped that the present day isolation of living art will be at least partially alleviated in this manner. We intend to familiarize educators and institutions with significant talents which in most instances are without a voice.

This Monograph, and the others of the same format which will be published, will comprise the series of American Library Editions presented by the sponsors to libraries and educational institutions throughout the nation. Forthcoming editions will be sent to you as they appear.

Sincerely yours,



American Library Editions

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WHERE TO ANCHOR
IN WASHINGTON



THE ANCHORAGE
THE GALLEON
THE CARAVEL
THE MOORINGS
CONNECTICUT AVE.
AT QUE ST.

12/14/61
Saturday

Dear Mrs. Halpert,

Both my husband and I like the Zerbe very much indeed and have decided to keep it. Will you please bill me accordingly and I shall pay you at the earliest possible date.

Sincerely yours,

J. Sly Bonner

Mrs. Paul Hyde Bonner.

WHERE TO ANCHOR
IN WASHINGTON



THE ANCHORAGE
THE GALLEON
THE CARAVEL
THE MOORINGS
CONNECTICUT AVE
AT QUE ST.

April 21st

Dear Miss Halpert,

Thank you for your letter and the photographs. I am returning the latter to you today under separate cover.

The pictures all look excellent but we are unable to come to any decision by seeing the photographs. I am coming to New York on May nineteenth and shall then come to your gallery and look at the pictures themselves.

Sincerely yours,

Lilly Donner

Quote . 350.

WHERE TO ANCHOR
IN WASHINGTON



THE ANCHORAGE
THE GALLEON
THE CARAVEL
THE MOORINGS
CONNECTICUT AVE.
AT QUE ST.

April fifth

Downtown Galleries,
New York.

Dear Sirs,

Last year, at the Corcoran Gallery, I saw a picture called, "Marion Square Charleston" by Karl Zerbe and admired it very much. I wonder, if by any chance, that picture is still for sale.

Please write to me to The Anchorage--
address above.

Yours truly

Lilly M. Bonner

Mrs. Paul Hyde Bonner.

THE ANCHORAGE GALLERIES

165 EAST ONONDAGA STREET

SYRACUSE, NEW YORK 13202

*Tracy Miller
Schulman*

Tracy Miller
Downtown Gallery
Ritz Concourse
Park Avenue & 57th St.
New York, N.Y.

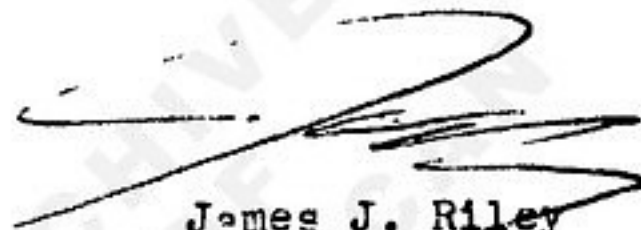
Dear Mr. Miller:

A few weeks ago I visited your gallery and we talked about a show in the fall of work by Ben Shahn, Charles Sheeler and Abraham Rattner.

On May 8th, we are opening our first branch in the lovely and well-to-do resort town of Skaneateles, New York. To open the gallery, I would like a truly stupendous exhibit. If at all possible, on such terribly short notice, could you put together a small show of say, six pieces, by these three people. You set the time limit on how long we could keep them. I will ship you the crate by express and my own insurance would cover them while traveling. Also any of Shahn's drawings would sell very well among our Jewish clientele. Since most of the transient population of about 6,000 are from the suburban New York area, the exposure is very good.

Please let me know as soon as you can. Will appreciate your attention.

Sincerely,


James J. Riley
Director

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M. Anderson

MOOSE HILL ROAD
MONROE CENTER, CONNECTICUT
R. F. D. STEPNEY DEPOT

My dear Mrs. Halpern:
It must seem
very rude in not ac-
knowledging your
kind invitation. We
did expect to come,
but had a telephone
from Sam & would be

guessed that he was
anxious to see, so let
out. Since then one
of my eyes has been
seriously affected as a
by product of my ac-
cident, so I couldn't see
to write. I think it
is improving definitely
now. So come on my
I see us, but let us
know, for I go in to the
oculist to get it, Sincerely
Margaret W. Anderson

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CLARK H. JONES
MANAGER

"WHERE FRIENDS MEET"

GARY

Gary, INDIANA

400 ROOMS
400 BATHS

The Downtown Gallery
32 East 51 Street
New York City, N.Y.
Mrs. Edith S. Halpert,

C.I.G. 7/5
Wheat 3/10
Price 2010

Thank you for the
appointment. I shall be at
your gallery shortly after
eleven on the 26th of May
as you suggest.

Yours sincerely
Hester D. Angle
(Mrs John S Angle)

Jerusalem Rd
Serrickley, Pa.

THE HOOSIER GRILL • THE DUNELAND MURAL ROOM • THE SAND BAR

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W. P. MARSHALL, PRESIDENT

SP-1201 (4-00)

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DL = Day Letter

NL = Night Letter

LT = International Letter Telegram

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PFA100 (32)LA186

L BHA099 PD TDBH LOS ANGELES CALIF 12 1007A PDT

EDIT HARPERT, THE DOWNTOWN GALLERY

32 EAST 51 ST NYK

SENT BRODERSONS AMERICAN AIRLINES YSTERDAY WEDNESDAY. SENDING
TITLES TODAY. LOVE

JOAN

(19).

Arthur

ANKRUM GALLERY 910 N. La Cienega Blvd. Los Angeles, Calif. 90069

657-1549

Exh. h.



JOAN ANKRUM
AND SONS

Dear Edith,

Thank you very very much for your wonderful letters, and do please forgive this long delay in answering. I kept thinking I would have a more specific date to tell you Morris would be ready for his one-man show. It now looks as though it won't be till the last part of November, if that is all right with you.

OR 8
We are sending you right away seven new mixed media and pastels--all of these part of his forthcoming show. We're also sending you three smaller mixed media (14"x12"). We'll send you black and white photographs as soon as they're ready--we've had to wait for our photographer to return from his vacation.

You ask about "Lizzie's Dream". I'm sending you a color reproduction with description on the back. This is one of the paintings we're sending you now.

I'm also sending you under separate cover a proof of a color reproduction of Lizzie Borden Seated (full figure) which is coming out in our ad in Art News Annual. It's another one of the paintings we're sending, now.

The two major themes of Morris' show are Lizzie Borden and Fall River Legend, and Lorca and bull fighting themes inspired by Lorca's poem "Five in the Afternoon" ("Cigala and Death.") Morris has been involved with both these subjects over a 12 year period. In fact, he did several paintings on these themes years ago.

Edith I hope you understand how much it means to Morris to hear from you. He's truly in a world by himself, and there are very few others he recognizes as a part of his world. Your recognition of him means everything, as he has such high regard and affection for you: He's always saying, "She's truly my friend, and she knows." (about true art.) Morris is in fine shape and is working hard. We're all excited and looking forward to coming to New York to see you and the show.--even Bill is planning to come this time.

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ANKRUM GALLERY 910 N. LA CIENEGA BLVD. • OLympia 7-1549
LOS ANGELES, CALIFORNIA 90069



He never received a copy of the last group of mixed media that Morris delivered to the gallery--but the ex-Corcoran man made a list that last day he was in the gallery.

How is the new gallery situation? I'm dying for news of it. Morris is working on two new oils for your London Downtown gallery show. He has been spending almost all his time alone in the studio, and we scarcely see him, except for the time he brings us our noon-lav cake. He is a real stinky; he is planning to go to art school in the summer, as he wants to pursue some ideas for painting that he had at his last visit there.

Reiser Weitzel is going to have six paintings in a show called "New Faces New York" which will open at the Wise Gallery the middle of May. There's a chance for her, Helen and I will come back for the show. Do you think your new gallery will be open by that time? Anyway, it will be good if we can make it.

J. Anderson, Jr. sent me David's play, in which he plays one of the leads ("The Plasterer", I think is the title) took first place in the one-act play festival. He was good. He's been given the lead in the senior play, and is beginning to attract professional attention.

With love from all,

Joan

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Greetings
from
Janel Lessing

Anticum Gallery

Roosevelt N. 2.

Dartmouth Valley - April 1
dear Mrs Halpert

I saw Ben Shahn at
Cambridge this last wk. end.

He said he thought the
photos for my article had been
ordered. I hope so.

Thanks

Benjamin H. H. H.

P.S. I enclose some "art work"
+ a book of mine in appreciation
for your help.

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Roosevelt N.J.

Downtown Gallery

Dear Edith Halpert,

I forgot to mention that I'd appreciate
a studio photo of Ben Shahn and a straight photo. Thanks again
for your help.

Yours truly

Benjamin Appel

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

January-

Dear Sirs;

I am a "modern" poet - having been published in the literary magazines and by "New Directions" for the past 14 years -

I am enclosing some watercolors I have done of the words of some of my poetry -

would your gallery be interested in them?

Thanking you deeply -

Yours -

Harold Siegraves -

Art but am forced to keep going by one economic device or another. Hence the 75 foot mural in Jimmy's for which I received 15 bucks and some free beers. Having gotten about 50¢ a square yard for it I feel it is up to my usual mileage for two library murals I completed for the (now probably defunct) WPA Art project. One of the murals measured 140 feet long and 10 feet high, the other 16 by 6 feet. I am building my own studio out of odds + ends of driftwood and old lumber on my own land so I find I can ~~not~~ afford to do everything nowadays but eat.

Seriously your connexion with the Downtown Gallery interests me. I don't make any headway with sales around here, tho the jurors usually accept my oversize moderns. Carmel and environs is sort of a backwater of Art where a foot-square oil of a busted cypress is the usual output of the retired N.A.s.

Anyhow I was amused + flattered by Jimmy's account of your rescue of Olympia and I hope she gives you as much fun out of her native habitat as she seems to have done in it. I would be very much interested ~~how she is received publicly~~

Regards + best wishes
Bruce A.

Merle Armitage
704 Auditorium Building
Los Angeles - California

Downtown Gallery.

Somewhere between my
office - the messenger boy - and
the morgue of the Record - three
of the lithographs you sent me
to use with articles have been
lost.

I used the Ernest Fienne
and sent you a clipping -
Have delayed writing you
about the rest until I could
search thoroughly.

Apparently the boy I
sent out with them either
lost or stole them.

As near as I can recall - these
were by Pop Hart, Alexander
Brook and Stuart Davis -
Your records will tell.

Inasmuch as I shall
have to pay for these without
deriving any benefit, I will
appreciate your putting as low
a value on them as possible.

With respect

Sincerely

Wm. Brewster

CHRISTMAS GREETINGS

AND

ALL GOOD WISHES FOR

THE NEW YEAR

Harvey & Elizabeth Emerson

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WASHINGTON, D. C.

I thought you'd like to have
some thing by dear old
Anonymous. See you
early February.
Hth.

ACHILLES AND HECTOR
Miniature • ANONYMOUS • French (15th century)
Rosenwald Collection

4901 COLLINS AVENUE
MIAMI BEACH, FLORIDA

1
11/11/51

Dear Mrs. Harriet -

Thank you for your letter
about the White paintings - I
glad that we are ~~more~~ longer
interested - we are glad a

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very, none —

Most sincerely —

J. P. Daniel Carter

**MEMORANDUM
OF
ART DEALERS ASSOCIATION OF AMERICA**

**IN OPPOSITION TO SENATE INTRO. NOS. 4375 BEING A PROPOSED
AMENDMENT TO ARTICLE 12-C OF THE GENERAL BUSINESS LAW HAVING
TO DO WITH ARTIST-ART DEALER RELATIONSHIPS, AND 4374 BEING
A PROPOSED AMENDMENT TO SECTION 362a OF THE TAX LAW.**

This Memorandum is submitted on behalf of the Art Dealers Association of America, Inc. (the "Association"), a non-profit membership corporation organized under the laws of the State of New York. The Association has 74 members throughout the United States, of which 60 are located in New York City. The 60 New York City members of the Association comprise, with perhaps five exceptions, the leading and most responsible art dealers in New York City.

New York City has only recently become the art center of the world. The art dealers in New York City have contributed substantially not only to that enviable position but also to the City's economic welfare and, by their exhibitions open without charge to the public and their early showing of artistic experiment, to the city's, state's and nation's cultural leadership.

The Association files this Memorandum in opposition to the bill sponsored by Attorney General Lefkowitz to amend Article 12-C of the General Business Law dealing with artist-art dealer

relationships because the provisions of the bill (a) are unsound in principle, (b) are unnecessary and serve no desirable purpose, (c) are not based on the evidence given at the public hearings conducted by Attorney General Lefkowitz, (d) are contrary to the wishes of artists upon whose testimony Attorney General Lefkowitz relies and would be harmful to the interests of artists generally, (e) are in any event improperly and badly drawn and require further study, (f) would create chaos in the art market in New York State, (g) would induce or compel practices to avoid the law which would truly be harmful to the interests of artists, and (h) purport to effect contracts already in existence which should not, under any circumstances, be interfered with.

The Association's opposition to the proposed amendment to Section 362a of the Tax Law is that it is clearly not in the artists' interests and therefore makes more difficult a present practice between artists and dealers which is in the artists' interest.

POINT I. MISLEADING STATEMENTS BY THE ATTORNEY GENERAL'S OFFICE INDUCED OPPONENTS OF THE BILL TO TAKE NO ACTION IN OPPOSITION BEFORE THE BILL WAS PASSED

When copies of the proposed bill and the Attorney General's supporting memorandum were circulated among dealers and to the Association, communications were had with Mr. Joseph Rothman, Special Assistant Attorney General, whose name appeared on the supporting memorandum. The loose draftsmanship and ill effects

of the proposed bill were discussed with him and, in some respects, were admitted by him. We were told at that time that the bill had been submitted for study only, that there was no or little chance that it would be reported out of committee or passed at the session just finished, that it would not be presented for action by the Attorney General, and that there would be ample opportunity for discussion of its provisions and suggested changes at a later date. While Mr. Rothman invited the filing of a memorandum in opposition, the nature of his comments led the Association and at least one other dealer (a non-member of the Association) who communicated with him to the conclusion that it would be a waste of time and energy to file memoranda of opposition at that time. Accordingly, none were filed.

The passage of a bill under those circumstances - a bill so drastic as to abolish the right of contract between a special group of persons, artists and dealers, - without ample opportunity for study, hearing and comment, is to say the least most unusual and, accordingly on that ground alone, it is respectfully submitted that the bill should not be signed by the Governor at this time. There is at least considerable doubt whether the bill which is aimed at benefiting artists does in fact benefit them or whether, on the contrary, it is harmful to them. Certainly, at least two of the artists whose testimony is relied upon in Mr. Rothman's memorandum feel that it is harmful to artists and so informed Mr. Rothman before

the bill was passed. More details of this aspect of the matter will be referred to below.

POINT II. THE PROVISIONS OF THE PROPOSED BILL WHICH DESTROY THE POSSIBILITY OF A CONTRACT BETWEEN AN ARTIST AND HIS DEALER VIOLATE THE RIGHTS AND ARE INJURIOUS TO THE INTERESTS OF BOTH ARTISTS AND DEALERS

The proposed bill in subdivision 6 of Section 220 provides as follows:

"6. Termination of agreements. Except during the period when an exhibition is in progress, an artist-dealer agency agreement shall be terminable at the will of either party, on five days' written notice served by certified or registered mail, any other term or duration in the agreement to the contrary notwithstanding. For the purpose of this Section, an exhibition is deemed 'in progress' from the date of the first public announcement thereof until the announced or agreed closing date thereof, whichever is later."

The effect of a contract, terminable at will, is that there is no contract at all.

1. The proposed bill will make it increasingly difficult for a young artist to procure an exhibition with or to be promoted by a responsible gallery. It is usually the case that a dealer-gallery loses money on the first exhibitions of an artist because the prices are low even if there are a number of sales and the expenses of the gallery in giving the shows and promoting the artist exceed the gallery's commissions from sales. Accordingly, unless a gallery can have some assurance that a young artist will remain with the gallery for a reasonable period of time during which the reputation of an artist can be built and profitable prices procured, there is no

incentive on the gallery's part to taking the risks of almost certain initial loss without some chance of recoupment by later profits. The tendency of galleries, therefore, would be to limit their exhibitions to "sure things" - to the great detriment of the young or not yet established artists.

2. Certainly the likelihood of a gallery making much needed cash advances to artists will be reduced to a minimum. By a law passed in this State last year which to say the least is of questionable advantage to the artists, the gallery has already been deprived of its security for such advances by a lien on artists' works consigned to the gallery. If, without such a lien, the gallery no longer has at least the possibility of procuring repayment of its advances over the term of a fixed contract with the artist, it is evident that a gallery would indeed be foolhardy to make any cash advances at all. The sad effect would be that the very artists who need advances most - the young and not yet established artists - would be the ones to whom advances by a gallery would constitute the greatest risk and who would, therefore, be deprived of the money they frequently need to live and work on. If an artist can terminate his contract with a gallery at any time, there surely would be no reason why a gallery should make advances to him.

3. The impossibility of a fixed term contract would work against an artist's interests, as well as a gallery's interests,

for another reason. A gallery, in promoting an artist's interests, does much more than give him an exhibition every so often and attempt to sell his works at an exhibition and between exhibitions. The gallery is constantly trying to keep the artist's name before the public and promote his name and his works in many ways. It attempts to have his works included in group exhibitions at other galleries and in museums throughout the United States and in Europe; it attempts to promote the writing of articles, monographs, and books on the works of the artist; it attempts to have the artist included in panel discussions and in other public appearances where the artist and his views will come to the attention of collectors and others interested in art. From such promotional activities, the gallery does not expect to and does not receive immediate economic returns. Such efforts are directed toward promoting the artist's general reputation with a view toward long term benefits for both the artist and the gallery from increased prices for the artist's work. Such promotional efforts are only possible when the gallery feels that it will have a continuing relationship with the artist over some reasonable period of time. There is no reason why a gallery should expend such efforts without the expectation of immediate returns if its relationship with the artist is subject to termination at any time.

4. The power of an artist to terminate a contract with a gallery at any time would create chaos in the art market

which, in the long run, would be equally harmful to artists and galleries. The absence of term contracts would induce galleries to raid each other's artists, even more and more frequently than is now the case, if exhibitions proved successful. Such raids might appear to be to the artist's advantage, but such advantages would be for only short terms. The inducement for the increase in such raids would result in the long run in the strengthening of a few large and powerful galleries, which are financially able to make better offers to seemingly successful artists, and therefore the weakening or elimination of smaller and less financially stable galleries. In the long run, therefore, there would be fewer galleries, fewer places for young and not yet established artists to exhibit, and a reduction in opportunity for the very artists for whose protection the bill is presumably intended. The well established and financially successful artists do not require the protection of this or any other kind of legislation.

5. But most important, the provisions of the bill would put the artists who are not immediately successful in their first exhibitions in the precarious position of having their galleries promptly "give up" on them, having their gallery contracts terminated on five days notice, and, in the language of the artist Stamos quoted below in Point III, of being "thrown out". This is hardly a desirable status from the artists' standpoint.

POINT III. NO REASONS ARE GIVEN BY THE ATTORNEY GENERAL TO SUPPORT THE PROPOSED IMPOSSIBILITY OF ARTIST-DEALER CONTRACTS. THE TESTIMONY OF ARTISTS AT THE ATTORNEY GENERAL'S HEARING DO NOT SUPPORT IT

In the memorandum filed on behalf of the Attorney General by Joseph Rothman, as Special Assistant Attorney General, at the time when the bill was submitted to the Senate, the testimony of four artists is relied on - Adolph Gottlieb, Larry Rivers, Jacques Lipchitz and Theodoros Stamos. None of the testimony quoted in the memorandum or given at the hearings suggests a desirability of making it impossible for artists and dealers to contract.

Most of the artists' testimony had to do with problems arising between artists and galleries when proper records are not made with respect to the consignment of works of art, where insufficient receipts are given, and where difficulties are experienced in procuring accountings. Some of the testimony had to do with the abuses experienced by artists in dealing with so-called "vanity galleries" which exploit artists by overcharging for exhibitions conducted at the artist's expense.

There is nothing in the testimony which questions the honesty of the established gallery or the importance of the gallery in the promotion of artists and the sale of their works. On the contrary, Adolph Gottlieb testified, in the very portion of his testimony quoted by Mr. Rothman on page 4 of his memorandum, that:

"I think I work with more dealers than any other artist in this country and I have the greatest respect for the dealer. I think the dealer is the key man, who is the intermediary between the artist and the (sic) - I think the dealer is more important because the museum people can't see what that artist does." (underlining supplied by us).

It is true that Mr. Gottlieb went on to talk about abuses to which young artists are sometimes subjected, mainly by vanity galleries, but there is nothing in his testimony or the testimony of any other artist which suggests that there should not be the possibility of a firm contractual relationship between a gallery and an artist.

Larry Rivers' testimony, quoted by Mr. Rothman, emphasizes that the relationship between the dealer and an artist "should be one of an agent".

Mr. Lipchitz's testimony had very little to do with the artist-dealer relationship and its main thrust was the need for increased Governmental recognition of the importance of the artist and his art in the community.

Strangely enough, the testimony of Theodore Stamos, quoted and relied on by Mr. Rothman militates directly against the bill proposed by Mr. Rothman for which he quotes Mr. Stamos' support. The testimony of Mr. Stamos quoted is as follows:

"So in every way (the dealers) have the artists by the . The artist is really afraid to say anything, because he is afraid of being thrown out, and he goes along with them. The artist is really a frightened rat in this city." (underlining supplied by us).

While the Association believes that Mr. Stamos' testimony is somewhat dramatic and overstated, to the extent that it is to be relied upon at all, it evidences a fear that the artist is "afraid of being thrown out" by the gallery. This is precisely what the proposed bill would make possible and encourage - the ability of a gallery at any time on five days written notice to terminate its relations with an artist.

POINT IV. THE ARTISTS THEMSELVES DO NOT SUPPORT THE PROPOSED BILL

But there is no need of guessing about the meaning of artists' testimony on this subject, whether quoted in Mr. Rothman's memorandum or not. The fact is that when the bill was introduced, both Adolph Gottlieb and Larry Rivers communicated by telephone with Mr. Rothman and informed him that in their opinion the provisions of the bill would be harmful to artists. They were led by Mr. Rothman to assume that the bill had been submitted for study only and that, therefore, their offer to appear, testify and be heard on the bill's lack of merit were premature. Accordingly, they did nothing at that time. In learning that the bill had been passed by the legislature and is on the desk of the Governor for signature, both Adolph Gottlieb and Larry Rivers have already telegraphed to the Governor their opposition to the bill and it may be that other artists have also done so. Attached as exhibits at the end of this Memorandum are copies of the telegrams supplied to us by those artists' dealer.

POINT V. THE TESTIMONY OF RALPH F. COLIN, ADMINISTRATIVE VICE PRESIDENT OF THE ASSOCIATION, QUOTED BY MR. ROTHMAN, DOES NOT SUPPORT HIS CONCLUSIONS

In Mr. Rothman's supporting memorandum to the legislature he quoted testimony of Mr. Ralph F. Colin, Administrative Vice President and General Counsel of the Association, to the effect that "he endorsed the suggestion of Mr. Lipchitz that the Government do something to help art and the artist"; that he endorsed "Mr. Gottlieb's suggestion that if a written contract is in existence *** the artist should have *** access to the dealer's books, to check on any accounting that is given to him by the dealer"; and that there ought to be "laws to punish people if they're dishonest" including art dealers. Mr. Colin even admitted that there had been a single "art gallery on Madison Avenue" which had engaged in fraudulent dealings with both its artists and its customers. (There are undoubtedly single crooked art dealers as there are crooked jewelers, lawyers, doctors). But from this testimony of Mr. Colin, Mr. Rothman drew the entirely non-sequential conclusion that the situation required the bill proposed by him "to make artist-dealer agency contracts terminable at the will of either party".

Mr. Colin referred to the fact that many of the dealers do not have written contracts with their artists. But this is a matter of choice in specific instances and where relationships are such that the absence of a contract is the choice of the parties. There is nothing either in Mr. Colin's testimony or in artists' testimony to support the conclusion that artists and dealers who wish,

in their mutual interest, to enter binding contracts with each other should not be permitted to do so.

POINT VI. THE BILL AS DRAWN AFFECTS EXISTING AS WELL AS PROSPECTIVE CONTRACTS. IT IS, THEREFORE, PROBABLY UNCONSTITUTIONAL

There is nothing in the bill to indicate that its effect would be limited to contracts made after its effective date. The entire provision with respect to the termination of agreements is that contained in paragraph 6 of Section 220, quoted above in Point II. The bill at its end simply provides that it "shall take effect September first, nineteen hundred and sixty seven". Such a provision is probably unconstitutional but, whether or not unconstitutional, would create real and immediate chaos.

POINT VII. THE STRINGENCY OF AND LACK OF COMMON SENSE IN THE PROVISIONS OF THE BILL WILL INDUCE PRACTICES MORE HARMFUL TO THE ARTIST THAN THOSE ATTEMPTED TO BE CORRECTED BY THE BILL

The Association hesitates but feels it necessary to point out that it has already heard suggestions from dealers and artists as to the many ways to avoid the effects of the bill if it becomes law. All of those devices could be more harmful to the interests of the artist than is the present system without the legislation. In discussions with Mr. Joseph Rothman, some of these devices were mentioned and Mr. Rothman admitted their possibility and that their consequences were not desirable. He also admitted that the provisions of the bill as drawn and passed were far from perfect and contained some objectionable

features. Nevertheless, he proposes to have the bill passed "as is" and suggested that there then be meetings with artists and dealers to prepare further amendments to correct the inadequacies and errors in the bill.

This suggestion makes no sense whatsoever to the Association. If the bill is faulty and was hastily prepared, it should have been withdrawn and, having been passed, it should be vetoed. Hearings on the bill and the views and comments of all interested parties should be heard and considered before, not after, a bill is passed.

POINT VIII. PROVISIONS OF THE BILL OTHER THAN THOSE DEALING WITH TERMINATION OF CONTRACT ARE ALSO OBJECTIONABLE

The bill, generally speaking, is an amendment to a law passed at the previous session of the legislature which, in substance, abolished the possibility of a dealer retaining possession of an artist's work consigned to him as collateral security for advances to or other debts of the artist. At the time that bill was originally proposed, it was objected to by the Association as in the interest of neither the artists nor the dealers. From the dealer's standpoint, there is no reason why an art dealer, as distinguished from any other business or professional man, should not have the right to retain, as security, property of a debtor in his possession. From the artist's standpoint, the effect of the bill is to reduce the probability of an artist securing cash advances from a dealer, particularly in the case of the young and not yet established

artist whose unsecured credit is generally worthless.

Apparently, the Attorney General's office already recognizes the weaknesses in its last year's bill, which was hastily presented and passed without proper consideration, for the present bill contains some provisions obviously, but ineffectively, aimed at repairing some of the damage.

In subdivision 7 of Section 220, provision is made for a dealer "obtaining a security interest in any work of fine art under a security agreement whereunder possession of the collateral remains in the artist" (underlining supplied by us). In the first place, it is difficult to understand the value to a dealer as collateral security of a work of art in the possession of the artist. But, aside from this practical weakness, it is difficult to understand in principle why a well established, reputable gallery is less to be trusted with the possession of the collateral for advances made by it than is the generally less established and irresponsible artist.

Furthermore, there is an additional inconsistency in the approach to the problem manifested by this mixed up and ill considered legislation. Subdivision 8 of Section 220 provides that if a dealer procures a "written promissory note signed by the consignor (artist)" he may exert a lien for the indebtedness upon "any and all proceeds of sale of works of fine art sold by him as agent of the consignor". Why the dealer should be limited for his lien to the proceeds of sale of works of

art, which would otherwise be payable to the artist, and not to unsold works of art in the dealer's possession, is on its face inconsistent and a logical refinement which the dealers find difficult to understand.

Subdivision 1 of Section 220 contains new material to the effect that any proceeds from the sale of a consigned work of art are declared to be trust funds in the hands of the consignee for the benefit of the consignor; and subdivision 11 makes it impossible for an artist to waive that provision. The Association cannot argue against the trust fund provision in principle but it argues strenuously against the provision making it impossible for an artist and his dealer by contract to waive the trust fund requirements.

The practical facts are that there are many entirely honest and reputable dealers who are perhaps insufficiently financed and who, with the knowledge of the artists they represent, have utilized the proceeds of sales of artists' works to finance their galleries over the course of a season and until periodic accountings are made to their artists. The Association does not argue that this is the most desirable practice but it does assert most strenuously that the abolition of the possibility of such a practice will seriously injure many of the very artists whom the law aims to protect. The factual result will be the elimination of many of the newer and smaller galleries whose existence heretofore has made possible the introduction of many new and unestablished artists. The closing of

such galleries because of lack of financing will simply reduce the exhibition space available to artists to the detriment, not of the established and well known artists whose work is always sought by the larger and well financed galleries, but of the younger artists without reputation who must rely for their first exhibitions on the newer and smaller galleries. The fact that a gallery is new, small and not too well financed, does not make it dishonest. There have been few examples of which the Association is aware of financial losses to artists who have been represented by other than "vanity galleries" - even where the proceeds of sale of works of art consigned to the dealer have been mingled with the dealers' own funds.

The Association also finds objectionable the provisions of subdivision 2 of Section 220 which specifically defines the non-segregation of the trust funds, above referred to, as a "larceny". Art dealers, who by and large constitute as reputable a class as any other group of professional or business men in the community, resent special legislation aimed at them which is not equally applicable to other persons similarly situated. If legislation is required with respect to persons occupying an agency or other fiduciary relationship, then such legislation should be made generally applicable. Others so situated, for instance, are theatrical agents, auctioneers and others who collect funds on behalf of their principals. The Association believes that existing law with respect to the

fiduciary relationship is adequate to take care of problems which might arise. However, if existing laws are deemed inadequate, corrective legislation should be general in its nature and should not select one class of fiduciaries to highlight as potentially dishonest. There are many provisions of the bill relating to the fiduciary relationship which are unobjectionable on their merits but which are most objectionable in the form in which they appear in the pending bill.

Part (c) of subdivision 3 of Section 220 defines as "presumptive evidence of intent to commit larceny" a failure or refusal by a dealer to permit an artist or his duly authorized representative "to examine the dealer's books and records with respect to such artist's account during regular business hours on any day when the dealer is normally open for business, except on Saturday". Such a provision we felt to be outrageous on its face but it is certainly outrageous in failing to provide some limit on the frequency of such examinations to avoid harassment of a dealer by an artist.

POINT IX. SENATE INTRO NO. 4374 CONSTITUTING AN ADDITION, AS SECTION 362a TO THE TAX LAW, IS PROBABLY LEGALLY INEFFECTIVE AND IS CLEARLY UNDESIRABLE AND CONTRARY TO ARTISTS' INTERESTS

This Section provides that notwithstanding any other provision of law to the contrary, "trust funds in the hands of an art dealer pursuant to Article 12-C of the General Business Law, shall not be treated as taxable income of the artist until the same are actually received by the artist under the terms of the agreement with his dealer".

The Association believes that as soon as the proceeds of sale of an artist's consigned work are earmarked in a trust fund or otherwise, for his benefit, those proceeds constitute taxable income to the artist. The Association believes that the proposed bill, if passed, would not be binding on the Internal Revenue Service and that, accordingly, trust funds earmarked for an artist would constitute taxable income to him when so earmarked.

Such a result would constitute a hardship on artists. This provision of the proposed law points up another reason why artists and dealers should be permitted by agreement to maintain a relationship of general indebtedness from the dealer to the artist rather than that of trustee and beneficiary. The flow of artists' income is frequently uncertain. One exhibition may be very successful, produce many sales and large income; the next may be less successful. As a result, artists frequently arrange with their dealers for the payment to the artist of not in excess of a fixed amount of money each year, and under such an agreement it is only the amount which is actually paid to the artist which becomes taxable income to him. If, as the Association believes, the provisions of Section 362a of the tax law will not be binding on the Internal Revenue Service, the artist will be deprived of his right to spread his income equally or ratably over a number of years and will be faced with the need for paying Federal income taxes on the proceeds of all sales

from his works in any one year - thus placing him in an exorbitantly high income tax bracket in one year with possibly no or little income in the succeeding year.

Here again, Attorney General Lefkowitz, despite any concern which he has with artists' welfare, has, in the Association's opinion, failed to grasp the practicalities of the artists' situation.

CONCLUSION

For the foregoing reasons, the Association is opposed to the proposed bills and respectfully suggests that they be vetoed by the Governor. It is the Association's position that, if some legislation is required in the area covered by the bills, further detailed study is called for and that an opportunity should be given to all persons interested - and particularly artists - to express their views fully on the complex problems involved. The Association very much fears that Attorney General Lefkowitz, in his well-intentioned effort to be a friend of the artists, has produced bills which are anything but friendly to them.

ART DEALERS ASSOCIATION OF AMERICA, INC.

Ralph F. Colin
Administrative Vice President
and General Counsel

Dated: April 6, 1967

ART DEALERS ASSOCIATION OF AMERICA, INC.

Statement of Income and Expenses - Cash Basis
(Fiscal year Nov. 1 - Oct. 30)

	<u>Income</u>		
	<u>1965-1966</u>	<u>1966-1967</u>	<u>6 mos. 1967-1968</u>
Membership Dues	\$25,000.00	\$ 9,900.00	\$10,000.00
Appraisal Income	<u>24,229.83</u>	<u>20,425.00</u>	<u>27,425.00</u>
Total	\$49,229.83	\$30,325.00	\$37,425.00
 <u>Expenses</u>			
Administrative and legal fees, Rosenman Colin Kaye	\$30,006.50	\$19,800.00	\$11,704.03
Petschek Freund & Emil	2,626.16	4,638.06	---
Other legal fees	5,049.31	1,758.11	274.33
Stationery and printing	2,105.57	2,528.89	1,844.78
Salaries	454.50	906.02	820.54
Photostats and copying	425.70	310.91	109.30
Long distance telephone and telegraph	496.56	1,046.81	905.31
Postage	286.00	608.75	747.48
Fares and meals	217.14	148.16	22.50
Books and catalogues	399.48	2,733.93	---
Membership materials	280.46	196.50	22.05
Meeting expenses	5,988.65		
Handbook	96.35	3,298.82	1,842.45
Advertising and public relations	523.85	145.50	175.00
Miscellaneous		3,000.00	
Contributions			
Total	\$48,956.23	\$41,186.77	\$18,467.77
Excess of Income over Expenses	\$ 273.60	(\$10,861.77)	\$18,957.23

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

F

Cash Reconciliation

Cash on Hand 11/1/65	\$33,595.38
Add: Excess of Income over Expenses 1965-1966	<u>273.60</u>
Cash on Hand 11/1/66	33,868.98
Less: Deficit 1966-1967	<u>10,861.77</u>
Cash on Hand 11/1/67	23,007.21
Add: Excess of Income over Expenses 11/1/67 - 4/30/68	<u>18,957.23</u>
Cash on Hand 4/30/68	<u>\$41,964.44</u>

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Art in America

Cannondale, Connecticut

Editor

JEAN LIPMAN

Business Manager

EVERETT H. POND

Advertising

BEULAH ALLISON

Subscriptions

BETTY REIS

Design

LOUISE VACCARO

Editorial Board

JOHN L. H. BAUR

BURTON CUMMING

LOUISA DRESSER

LLOYD GOODRICH

TALBOT HAMLIN

BARTLETT H. HAYES, JR.

H. R. HITCHCOCK

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NINA FLETCHER LITTLE

DOROTHY C. MILLER

EARLE W. NEWTON

DUNCAN PHILLIPS

EDGAR P. RICHARDSON

JAMES THRALL SOBY

GORDON WASHBURN

ALICE WINCHESTER

CARL ZIGROSSER

Book Review Editor

VIRGIL BARKER

Gallery Editor

DOROTHY GEES SECKLER

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 E. 51 Street, New York City

Dear Mrs. Halpert,

As you have been advertising in each consecutive issue, though not contracted for four consecutive issues, we are billing you at the contract rate of \$35.00 instead of \$40.00 per quarter page. A rate card is enclosed for your file.

Sincerely yours,

Betty Reis
Betty Reis

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Cannondale, Connecticut
Tel. POter 2-7039

Art in America

A Quarterly Publication
(Feb., May, Oct., Dec.)

ADVERTISING CONTRACT

Date 19. . .

You are authorized to print . . . advertisements, to occupy page
each beginning with the issue, for which I promise to
pay \$ per issue, net. Payable quarterly on publication date.

Signed

Address

This agreement is governed by "Contract and Copy Regulations" (reverse side) as well as
Rate Card Number 18.

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Editorial and
Business Office:
Cannondale, Conn.
Tel. POster 2-7039

Art in America

Advertising Rate Card No. 10
Effective Oct. 1955 Issue
Established 1913
Published Quarterly

	Measurements		Per single issue	Per Issue under contract for 4 consecutive issues
	Width	Depth		
1 page	7 1/8	10	\$160	\$135
1/2 page (vertical)	3 5/16	10	80	70
1/2 page (horizontal)	7 1/8	4 7/8	80	70
1/4 page (vertical)	3 5/16	4 7/8	40	35
1/4 page (horizontal)	7 1/8	2 3/8	40	35
1/8 page	3 5/16	2 3/8	25	20

Bleed pages: 15% extra

Color rates: Upon request

Two facing pages for 4 time advertisers only, \$250.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

AGENCY COMMISSION: 15% to recognized agencies if invoices are paid within 30 days. Cash discount 2% if paid within 10 days.

MECHANICAL REQUIREMENTS: Halftones, 120 to 133 screen. ART IN AMERICA reserves the right to charge advertisers for major alterations at variance with original copy and layout as submitted. ART IN AMERICA will illustrate advertisements without charge when cuts are provided. Engravings will be made from photographs and drawings and billed advertiser at actual cost.

CHARACTER OF CIRCULATION: Subscribers include without exception every important museum and library in the country — many individual museum directors and curators — a number of large museum membership groups to which ART IN AMERICA has recently sold special subscriptions — the top collectors from every part of the country — the people who buy art and influence the art-buying public.

MISCELLANEOUS: Subscription price \$4.00 a year; \$7.50 two years; \$3.50 trial subscription; single copy 75 cents.

Editor, Jean Lipman

Advertising Representative, Beulah Allison

CLOSING DATES: One month prior to publication date. (Published Oct., Dec., Feb., May.)

No cancellations after closing date.

CONTRACT AND COPY REGULATIONS

- a. In case of unfulfilled yearly contracts, charges will be adjusted in accordance with the rate applicable to the number of insertions actually used.
- b. When change of copy for advertising under a 4 issue contract is not received by the closing date, the advertisement published in the previous issue will be inserted.
- c. No cancellations accepted after closing date.
- d. ART IN AMERICA reserves the right to decline all advertisements which it judges inappropriate or for any reason undesirable. Acceptance of advertising is subject to investigation of the advertiser, his merchandise and his services.
- e. All matters of agreement must be made a part of this contract. Verbal agreements are not recognized. All agreements are subject to strikes, accidents, fires, acts of God or other contingencies beyond ART IN AMERICA's control.
- f. ART IN AMERICA's liability for error will not exceed the cost of space occupied by the error.
- g. An order or contract holds a rate only for space and issues it specifies.
- h. Orders for more than 4 insertions accepted at rates then prevailing.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and publisher involved. If it cannot be established after a reasonable search whether an artist or publisher is living, it can be assumed that the information may be published 60 years after the date of sale.

AGENCY COMMISSION: 15% to recognized agencies if invoices are paid within 30 days. Cash discount 2% if paid within 10 days.

MECHANICAL REQUIREMENTS: Halftones, 120 to 133 screen. ART IN AMERICA reserves the right to charge advertisers for major alterations at variance with original copy and layout as submitted. ART IN AMERICA will illustrate advertisements without charge when cuts are provided. Engravings will be made from photographs and drawings and billed to advertiser at actual cost. Magazine printed letterpress, covers printed offset.

MISCELLANEOUS: Subscription price \$18.00 a year; \$34.00 two years; single copy \$3.00.

Advertising Manager: Beulah Allison
Assistant Advertising Manager: Jane Strong
Advertising Production: Marilyn Pearson

CLOSING DATES: U.S.: 7th of the second month preceding publication.
For example, Mar.-Apr. issue closes Jan. 7th.
FOREIGN: Closing on the 1st, or one week earlier.

Publication Dates: January 1 - Issue #1, Jan.-Feb.
March 1 - Issue #2, Mar.-April
May 1 - Issue #3, May-June
July 1 - Issue #4, July-August
September 1 - Issue #5, Sept.-Oct.
November 1 - Issue #6, Nov.-Dec.

ART IN AMERICA

Published bi-monthly
635 Madison Avenue
New York, New York 10022

Tel: (Area Code 212) MU 8-7900

Advertising Rate Card No. 28
Effective March-April 1966 issue
Established 1913
Published bi-monthly

ADVERTISING RATES

BLACK AND WHITE					2-COLOR		4-COLOR	
	Measurements Width	Depth	Per Issue Under Contract for 6 Consecutive Issues	Per Single Issue	Per Issue Under Contract for 6 Consecutive Issues	Per Single Issue	Per Issue Under Contract for 6 Consecutive Issues	Per Single Issue
1 page	7 1/4"	10 1/2"	\$632	\$546	\$800	\$700	\$1144	\$1035
1/2 page (vert.)	3 1/4"	10 1/2"	345	300	517	470	592	546
1/2 page (horiz.)	7 1/4"	5 1/2"	345	300	517	470	592	546
1/4 page (vert.)	3 1/4"	5 1/2"	184	160	—	—	—	—
1/4 page (horiz.)	7 1/4"	2 1/2"	184	160	—	—	—	—
1/8 page	3 1/4"	2 1/2"	122	103	—	—	—	—

Bleed pages: 10% extra; Bleed page: 9 1/4" x 12 1/4". Add 12% preferred position charge for covers 2 & 3 and 20% for cover 4.
Two facing Pages. \$1105 for six consecutive issues \$980 per issue.

ART IN AMERICA MAGAZINE ADVERTISING CONTRACT

Date.....19....

You are authorized to print.....advertisements, to occupy....page
each beginning with the.....issue, for which I promise to
pay \$.....per issue, net. Payable bi-monthly on publication date.

Firm Name.....

Address.....

Signed.....

Advertiser's Bank Reference.....

Trade References (Preferably
Two Current Advertisers).....

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

FIRST CLASS
PERMIT NO. 20803
New York, N. Y.

BUSINESS REPLY MAIL
NO POSTAGE STAMP NECESSARY IF MAILED IN THE UNITED STATES

POSTAGE WILL BE PAID BY

Art in America

635 MADISON AVENUE, NEW YORK, N. Y. 10022



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A r t i n A m e r i c a
a d v e r t i s i n g
r a t e c a r d A r t i
n A m e r i c a a d v e r
t i s i n g r a t e c a r
d A r t i n A m e r i c
a a d v e r t i s i n g r
a t e c a r d A r t i n
A m e r i c a a d v e r t i
s i n g r a t e c a r d

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CONTRACT AND COPY REGULATIONS

- a. In case of unfulfilled yearly contracts, charges will be adjusted in accordance with the rate applicable to the number of insertions actually used.
- b. When change of copy for advertising under contract is not received by the closing date, the advertisement published in the previous issue will be inserted.
- c. No cancellations accepted after closing date.
- d. ART IN AMERICA reserves the right to decline all advertisements which it judges inappropriate or for any reason undesirable. Acceptance of advertising is subject to investigation of the advertiser, his merchandise and his services.
- e. All matters of agreement must be made a part of this contract. Verbal agreements are not recognized. All agreements are subject to strikes, accidents, fires, acts of God or other contingencies beyond ART IN AMERICA's control.
- f. ART IN AMERICA's liability for error will not exceed the cost of space occupied by the error.
- g. An order or contract holds a rate only for space and issues it specifies.
- h. Orders beyond 13 weeks accepted at rates then prevailing.

ART IN AMERICA
CANNONDALE, CONNECTICUT

MAY ISSUE - featuring ART AND INDUSTRY
Guest-edited by Eloise and Otto Spaeth

We consider our May issue - featuring ART AND INDUSTRY, guest-edited by Eloise and Otto Spaeth - the liveliest and most interesting to date. We believe that if you will glance at titled of articles and names of authors listed below, you will agree:

GUEST EDITORIAL - ART AND INDUSTRY by Eloise Spaeth
ART AND THE BUSINESS PATRON by Russell Lynes
MEET ME AT THE MATISSES, MAGGIE by Bernice Fitz-Gibbon
THE UNDERWOOD PROJECT by Hans van Weeren-Griek
PREVIEW OF THE GENERAL MOTORS RESEARCH CENTER by John McAndrew
ART AT META-MOLD by Benjamin Barkin
THE ART DEALER AND INDUSTRY by Daniel Wildenstein
A PROPOSAL FOR HOTEL ART by Otto Spaeth

Also: PROFILE OF H. F. duPONT by Alice Winchester
ART IN GLASS - STIEGEL TO STEUBEN by Helen S. McKearin
THE SILVERSMITHS' ART IN AMERICA by Kathryn C. Buhler
GALLERY NOTES - SOME NEW DIRECTIONS FOR ESTABLISHED
ARTISTS by Dorothy Seckler

Most worthy of your attention as a 1956 advertiser, is a new advertising bonus: with each single advertisement we will list you, without any additional charge, and for a full year, in our new CLASSIFIED DIRECTORY OF DEALERS which is indexed on the title page of each issue for convenient reference. See the sample enclosed, published in our February issue.

Don't delay! Mail the enclosed contract to reserve your space today for your ad in the May issue (copy due April 1) - which will automatically entitle you to a listing in our CLASSIFIED DIRECTORY OF DEALERS for a full year's issues.

Note: Our page size - and ad size - is larger
than it was in 1955.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

**ART IN AMERICA
CANNONDALE, CONNECTICUT**

THE OCTOBER ISSUE FEATURES ARTICLES ON AMERICAN PAINTING, FROM THE 18TH THROUGH THE 20TH CENTURY, INCLUDING IMPORTANT ARTICLES BY MRS. WILLIAM SAWITZKY ON REUBEN MOULTHROP, SAM HUNTER ON "THE EIGHT", AND ARTICLES BY JOHN I. H. BAUR, SELDEN RODMAN, HENRY J. SELDIS AND OTHERS. ALSO - IMPORTANT ARTICLES ON THE DECORATIVE ARTS, TWO ARTICLES ON "DILEMMAS OF THE MODERN ARTIST", AND ONE ON "MUSEUM TRENDS" BY C. C. CUNNINGHAM, DIRECTOR OF THE WADSWORTH ATHENEUM.

"GALLERY NOTES" BY DOROTHY SECKLER DISCUSSES "THE CRISIS IN ART CRITICISM". WE WILL APPRECIATE YOUR FILLING OUT THE ENCLOSED CARD AND SENDING IT BACK TO US; WE WOULD LIKE YOUR OPINION TO DETERMINE THE CONTENT OF THE CONTINUING DECEMBER "GALLERY NOTES" DISCUSSION OF ART CRITICISM.

THE DECEMBER ISSUE WILL FEATURE A GROUP OF ARTICLES ON AMERICAN SCULPTORS. THE FEBRUARY ISSUE, WITH JOHN I. H. BAUR AS CHAIRMAN, WILL AGAIN SURVEY "NEW TALENT IN THE U.S.A." WITH A COORDINATED AMERICAN FEDERATION OF ARTS EXHIBITION.

WE LOOK FORWARD TO HAVING YOU WITH US IN THIS OCTOBER AND THE FOLLOWING ISSUES. PLEASE NOTE THE SPECIAL RATES FOR 4-TIME INSERTIONS ON ENCLOSED RATE CARD.

SEND ENCLOSED CONTRACT RESERVING YOUR SPACE BY RETURN MAIL TO ENSURE PREFERRED POSITION. COPY FOR OCTOBER ISSUE IS DUE SEPTEMBER 15TH.

DON'T DELAY - MAIL THIS CARD IN TODAY & SEND COPY LATER.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Classified Directory of Dealers . . . Art in America Advertisers

1955 - 1956

Contemporary Art

A. C. A. Gallery, 43 E. 57 St., N.Y.C.
 Alan Gallery, 32 E. 65 St., N.Y.C.
 Associated American Artists, 711 Fifth Ave., N.Y.C.
 Babcock Gallery, 38 E. 57 St., N.Y.C.
 Barone Gallery, 202 E. 51 St., N.Y.C.
 Grace Borzenicht Gallery, 61 E. 57 St., N.Y.C.
 Coeval Galleries, 100 W. 54 St., N.Y.C.
 The Contemporaries, 959 Madison Ave., N.Y.C.
 Davis Gallery, 231 E. 60 St., N.Y.C.
 Downtown Gallery, 32 E. 51 St., N.Y.C.
 Duveen-Graham, 1014 Madison Ave., N.Y.C.
 Egan Gallery, 46 E. 57 St., N.Y.C.
 André Emmerich, 18 E. 77 St., N.Y.C.
 Fairweather-Hardin Gallery, 139 E. Ontario St., Chicago, Ill.
 Feid Gallery, 601 Madison Ave., N.Y.C.
 Rose Fried Gallery, 40 E. 68 St., N.Y.C.
 La Galeria Escondida, Taos, N.M.
 Galerie Moderne, 49 W. 53 St., N.Y.C.
 Galerie St. Etienne, 46 W. 57 St., N.Y.C.
 Gallery G, 200 E. 59 St., N.Y.C.
 Gallery 21, 21 E. 63 St., N.Y.C.
 Grand Central Moderns Gallery, 120 E. 57 St., N.Y.C.
 Hahn Gallery, 210 Central Park So., N.Y.C.
 Hartert Gallery, 22 E. 58 St., N.Y.C.
 John Heller Gallery, 61 E. 57 St., N.Y.C.
 IGAS, 45 W. 56 St., N.Y.C.
 Alexander Iolas Gallery, 123 E. 55 St., N.Y.C.
 Martha Jackson Gallery, 32 E. 69 St., N.Y.C.
 Sidney Janis Gallery, 15 E. 57 St., N.Y.C.
 Kleemann Galleries, 11 E. 68 St., N.Y.C.
 Kootz Gallery, 600 Madison Ave., N.Y.C.
 Los Angeles Art Association, 2425 Wilshire Blvd., Los Angeles, Calif.
 Lynn Kottler Gallery, 3 E. 45 St., N.Y.C.
 Kraushaar Galleries, 1055 Madison Ave., N.Y.C.
 Little Gallery, 1925 Manning St., Philadelphia, Pa.
 London, 1015-13 St., Parkersburg W. Va.
 Meltzer Gallery, 38 W. 57 St., N.Y.C.
 Midtown Galleries, 17 E. 57 St., N.Y.C.
 Milch Galleries, 55 E. 57 St., N.Y.C.
 Moskin Gallery, 4 E. 58 St., N.Y.C.
 The New Gallery, 601 Madison Ave., N.Y.C.
 Parma Gallery, 1107 Lexington Ave., N.Y.C.
 Betty Parsons Gallery, 15 E. 57 St., N.Y.C.
 Passadit Galleries, 121 E. 57 St., N.Y.C.
 Peridot Gallery, 820 Madison Ave., N.Y.C.
 Frank Perls Gallery, 750 N. Camden Dr., Beverly Hills, Calif.
 Perls Gallery, 1016 Madison Ave., N.Y.C.
 Pierre Matisse Gallery, 41 E. 57 St., N.Y.C.
 Pounder Gallery, 46 E. 57 St., N.Y.C.
 Portraits, Inc., 136 E. 57 St., N.Y.C.
 The Print Club, 1614 Latimer St., Philadelphia, Pa.
 Rahn Gallery, 685 Fifth Ave., N.Y.C.
 Rako Gallery, 51 Greenwich Ave., N.Y.C.
 Sandenberg Gallery, 10 E. 77 St., N.Y.C.
 Harry Schacter Gallery, 42 E. 57 St., N.Y.C.
 Bertha Schaeffer Gallery, 72 E. 57 St., N.Y.C.
 Jacques Seligmann Gallery, 7 E. 57 St., N.Y.C.
 Spectrum Gallery, 472 Main St., Wakefield, R.I.
 Stable Gallery, 924 Seventh Ave., N.Y.C.
 Tanninbaum, 19 E. 57 St., N.Y.C.
 Tibor de Nagy Gallery, 206 E. 53 St., N.Y.C.
 Catherine Viviano Gallery, 117 E. 57 St., N.Y.C.
 Maynard Walker Gallery, 117 E. 57 St., N.Y.C.
 Willard Gallery, 23 W. 56 St., N.Y.C.
 Zabriskie Gallery, 835 Madison Ave., N.Y.C.

Early American Art and Old Masters

Nicholas M. Acquavella, 119 E. 57 St., N.Y.C.
 H. V. Allison & Co., 32 E. 57 St., N.Y.C.
 Argosy Gallery, 116 E. 59 St., N.Y.C.
 Berry-Hill, 1 E. 57 St., N.Y.C.
 Carlsbach Gallery, 977 Third Ave., N.Y.C.
 Childs Gallery, 169 Newbury St., Boston, Mass.
 Duveen, 18 E. 79 St., N.Y.C.

Hirsch & Adler Gallery, 270 Park Ave., N.Y.C.
 Kennedy & Co., 785 Fifth Ave., N.Y.C.
 Knoedler, 14 E. 57 St., N.Y.C.
 C. T. Loo, 41 E. 57 St., N.Y.C.
 Newhouse Galleries, 15 E. 57 St., N.Y.C.
 Parnassus Galleries, 509 Madison Ave., N.Y.C.
 Schaeffer Galleries, 983 Park Ave., N.Y.C.
 Wildenstein, 19 E. 64 St., N.Y.C.

Decorative Arts and Antiques

George & Michael Abraham, Route 57, West Granville, Mass.
 Mary Allis, Southport, Conn.
 B. Altman & Co., 34 St. & Fifth Ave., N.Y.C.
 Alfred Arnold, Route 111, Monroe, Conn.
 Antique Furniture Restorers Co., 235 E. 42 St., N.Y.C.
 Mary R. Atwood, 79 De Forest St., Watertown, Conn.
 Ball and Ball, Whitford Place, Whitford, Pa.
 The Barn, New Hope, Pa.
 Teina Baumstone, 807 Madison Ave., N.Y.C.
 Mrs. Belcher, Garrison-on-Hudson, N.Y.
 Beehr Galleries, 29 E. 63 St., N.Y.C.
 John Kenneth Byard, Silvermine, Norwalk, Conn.
 Russell Carell, Route 44, Salisbury, Conn.
 Curtis Tavern, West Granville, Mass.
 Richard Doan, Dodgingtown District, Newtown, Conn.
 Jean & Margaret Douglas, Route 202, New Hope, Pa.
 B. H. Downing, Route 7, Ridgefield, Conn.
 Maude B. Feld, 16 Heights Rd., Clifton, N.J.
 Albert Force, Forest Home, Ithaca, N.Y.
 G. G. Frelinghuysen, 411 Park Ave., N.Y.C.
 French & Co., 210 E. 57 St., N.Y.C.
 Long Ridge Antique Shop, Long Ridge, Stamford, Conn.
 Gebelein Silversmiths, 79 Chestnut St., Boston, Mass.
 Bruce M. Gilbert, Route 202, Bethel, Conn.
 O. Rundle Gilbert, 505 Fifth Ave., N.Y.C.
 Ginsburg & Levy, 815 Madison Ave., N.Y.C.
 Elinor Gordon, Lancaster Pike, Villanova, Pa.
 James Graham and Sons, 1014 Madison Ave., N.Y.C.
 H. Gregory Gulick, Middletown, N.J.
 Kenneth Hammett, Route 6, Woodbury Conn.
 Winifred E. Harding, S. Pomfret Rd., Woodstock, Vt.
 Robert Herron, Route 22, Austerlitz, N.Y.
 Marion M. Hilton, Route 9W, Saugerties, N.Y.
 Hitchcock Chair Co., Raverton, Conn.
 David Hollander, 5806 Mosholu Ave., Riverdale, N.Y.
 The Hudson Shop, 137 Broad St., Red Bank, N.J.
 Edwin Jackson, 159 E. 74 St., N.Y.C.
 Carl & Cella Jacobs, Southwick, Mass.
 Lillian Jones, Deep Brook Rd., Newtown, Conn.
 Jones & Erwin, 15 E. 57 St., N.Y.C.
 Knox Street Antiques, 22 Church St., Boston, Mass.
 Julia E. Kuttner, 228 E. 71 St., N.Y.C.
 Sarah French Low, 986 Hill Crest Rd., Ridgewood, N.Y.
 Florene Maine, Route 7, Ridgefield, Conn.
 James R. Marsh, Fiddler's Forge, Pittstown, N.J.
 John H. Martin, 571 E. 20 St., N.Y.C.
 George S. McKearin, Housick Falls, N.Y.
 Nancy McClelland, Inc., 15 E. 57 St., N.Y.C.
 McMullen Inc., 148 E. 75 St., N.Y.C.
 Ralph Meyer, Delaware Water Gap, Pa.
 Joan Morris, 152 Davis Ave., White Plains, N.Y.
 My Sister and I, 374 Riverdale Ave., Yonkers, N.Y.
 Needham's Antiques, 143 E. 57 St., N.Y.C.
 The New York Antiques Fair Inc., 660 Madison Ave., N.Y.C.
 The Old Stone House, 488 Grand Ave., Englewood, N.J.
 Olde Stone House, Cochection Turnpike, Newburgh, N.Y.
 The Earl B. Osborns, 350 Main St., Easthampton, Mass.

Wilton E. Owen, Inc., 515 Madison Ave., N.Y.C.
 Helena Penrose, 931 Third Ave., N.Y.C.
 Rachel Farmer Rosatto, Farmers Lane, Billerica, Mass.
 Mrs. Eleanor Sawyer, Charlestown, N.H.
 Matthew & Elisabeth Sharpe, Conshohocken, Pa.
 Kenneth E. Snow, 12 Auburn St., Newburyport, Mass.
 Leon F. S. Stark, 1038 Pine St., Philadelphia, Pa.
 Steuben Glass, 718 Fifth Ave., N.Y.C.
 David Stockwell, Latimer House, 256 W. 16 St., Philadelphia, Pa.
 Elizabeth S. Stokes, East Wear, N.H.
 Streeter Blair, 736 No. Lucien St., Los Angeles, Calif.
 Arthur J. Susel, 18 and Spruce St., Philadelphia, Pa.
 Mrs. Hillary Underwood, Sudbury, Vt.
 Bird-in-Hand Antiques, Franklin Hill, East Stroudsburg, Pa.
 Heath Vaughan, Chestnut Ridge, Bethel, Conn.
 Vernay, 124 E. 55 St., N.Y.C.
 John S. Walton, 427 Park Ave., N.Y.C.
 Otto M. Wasserman, 823 Madison Ave., N.Y.C.
 Mrs. George W. Whiclow, 179 Newbury St., Boston, Mass.
 Thomas D. & Constance R. Williams, Litchfield, Conn.
 Wilton Antiques Show, William P. Gillette, Lakeville, Conn.

Art Books and Magazines

American Artist, 24 W. 40 St., N.Y.C.
 American Heritage, 10 E. 40 St., N.Y.C.
 Art Quarterly, Detroit Institute of Arts, Detroit, Mich.
 J. N. Hartfield, 47 W. 56 St., N.Y.C.
 Burlington Magazine, 12 Bedford Sq., London WC 1, England
 Columbia University Press, 2960 Broadway, N.Y.C.
 Dover Publications, Inc., 920 Broadway, N.Y.C.
 Princeton University Press, Princeton, N.J.
 Weyhe Gallery & Bookstore, 794 Lexington Ave., N.Y.C.
 Wittenborn & Co., 38 E. 57 St., N.Y.C.

Miscellaneous (Prints, Frames, Schools, Museums, etc.)

American Federation of Arts, 1081 Fifth Ave., N.Y.C.
 Arista Photostats, 280 Madison Ave., N.Y.C.
 College Art Association, 625 Madison Ave., N.Y.C.
 The Cooper Inn, Cooperstown, N.Y.
 Famous Artists Schools, Westport, Conn.
 Henry Ford Museum & Greenfield Village, Dearborn, Mich.
 The House of Hydenryk, 141 W. 74 St., N.Y.C.
 Lincoln Pioneer Village, Rockport, Ind.
 Camilla Lucas, 3 E. 28 St., N.Y.C.
 Kenneth Lynch Picture Rods, Route 7, Wilton, Conn.
 Mystic Seaport, Mystic, Conn.
 Museum Pieces, Inc., 114 E. 32 St., N.Y.C.
 Oakledge Inn, Burlington, Vt.
 Old Sturbridge Lodge, Sturbridge, Mass.
 Parke-Bernet Galleries, 980 Madison Ave., N.Y.C.
 Publick House, Sturbridge, Mass.
 Schweitzer Frames, 205 E. 54 St., N.Y.C.
 The Shaker Museum, Old Chatham, N.Y.
 Shelburne Harbour Inn, Shelburne, Vt.
 Society for the Preservation of New England Antiquities, 141 Cambridge St., Boston, Mass.
 Totem Indian Village, Route 80, Cooperstown, N.Y.
 The University Prints, 15 Brattle St., Cambridge, Mass.
 Wilson-Irving Co., 17 E. 49 St., N.Y.C.
 York State Craftsmen, 210 No. Aurora St., Ithaca, N.Y.

ART INFORMATION CENTER
853 Lexington Ave., New York 21
RE 7-7945
Betty Chamberlain, Director

The Art Information Center is maintained by voluntary contributions which are tax deductible. At no time will the Center ask or accept any fees or commissions.

1. The Art Information Center maintains files of contemporary artists indicating with which art dealer each is currently affiliated, so that collectors and visiting museum curators can immediately locate the work of any specific artist, despite the changes in artist-dealer relationships that are now so frequent.

2. The Art Information Center maintains files of art dealers handling American and foreign contemporary work, with an up-to-date roster of the artists each dealer represents and with as many reproductions of the works of art as are available. Thus collectors and artists alike may learn by consulting these files what galleries handle the type of work which particularly interests them, whether for purchase or for purposes of seeking gallery affiliation.

3. The Art Information Center keeps records of the names and addresses of contemporary artists who are without dealer affiliation - of which there is a far greater number than artists with dealers. Files of reproductions of their work, wherever available, are also maintained as a service to galleries looking for important but neglected talent, and to prospective clients and collectors.

4. The Art Information Center has available for artists, information concerning open exhibitions and other exhibition possibilities, as well as other helpful current information.

5. The Art Information Center maintains a public reading room - to open on October 3, 1960 - where all the major periodicals, both foreign and domestic, on art, architecture and design may be consulted.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Any changes from last year's list?

Betty

ART INFORMATION CENTER

873 Lexington Ave., New York 21

ME.7-7945

Betty Chamberlain, Director

The Art Information Center of The Artists' Gallery supplies free information to artists, collectors, art dealers and museums. To keep this service up to date, we need to know what artists are to be handled this season by your gallery. Will you please send us the following information:

Name of Gallery:

Address:

Telephone:

Person in charge:

Artists to be handled by your Gallery, 1960-61:

Name

Medium

Address (use Gallery
as address if preferred)

Artists formerly handled by Gallery:

Name

Present gallery affiliation, or artist's address

Do you know of any professional artists who have no gallery affiliation? (The Art Information Center will request photographs from unaffiliated artists and will keep files of their work, open to any dealer or collector.)

Name

Medium

Address

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THE ART INSTITUTE OF CHICAGO

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Dear Edith:-

This will introduce Joyce
Freeman, young Chicago painter, of whom
I spoke when you were here last.
I believe her work will interest you.

Zij meer gezant.

Pete

Telephone (061) 37931
Telegrams ARTMAG LUGANO

GOOD NEWS FOR OUR ADVERTISERS !

ART INTERNATIONAL
Strada Regina 5
6900 LUGANO

Italy

ART INTERNATIONAL, now in the middle of its ninth year, has increased its circulation by more than 1/3 in the past two years ! We wonder if any other art magazine could claim the same ? And we expect this growth to continue, for the Museum of Modern Art (N.Y.) has just informed us that beginning in September it would like to make AI available to its members (39,00) -- at a special member's price, of course !

On the strength of all this, we are planning a number of improvements which will go into effect this coming season: better paper, better type, better illustrations, increased coverage (we will be covering the Middle West, and will have three regular correspondents in New York to assure coverage of a larger number and variety of exhibitions) -- above all, **TIMING and REGULARITY OF APPEARANCE** will be improved.

These improvements all have to do with our decision to change printers. We have a very good printer, but he is simply not set up to handle a monthly magazine of our circulation -- just not enough presses to get it out quickly. The new printer will be one of the largest and best in central Europe (he prints a daily newspaper of over a million circulation, a weekly of half a million, for years printed the magazine Atlantis, is famous for the quality of his art book printing).

Our **FIRST FALL NUMBER**, planned for September 15th (which means it will reach the United States three weeks later), **WILL BE A SPECIAL**, devoted to the vast new complex of museums in Jerusalem known as the National Museum. In this number we shall also present the plans for a new major museum in Tel Aviv, and the work of a handful of outstanding Israeli artists. -- All in all, this number is planned as an homage to the rapidly growing art life of the country and will be the first we have dedicated to a country. We will print an especially large edition, for authorities in Israel plan to distribute it at the museums and send it to collectors and friends of Israel everywhere. We hope you will contribute to the success of this number: **PLEASE SEND US YOUR COPY NOW** -- and why not make it something more than usual..... a prestige advertisement, perhaps a view of your gallery, as well as an announcement of your first important fall show ?

Yours sincerely,

EDITOR JAMES H. HAZEN

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THE ART MART

406A MOBBERY AVENUE

LONGVIEW, TEXAS

KELA BOURDON

Phone PL 3-2034

Alyn Press, Inc.
270 Lafayette St.
New York 12, N.Y.

Gentlemen:

Would you kindly send me 12 copies of
your booklet "ABC for Collectors of American
Contemporary Art" if it is still available?
It was distributed through the American
Federation of Art, written by John Baur.

Either bill me at the above address or
let me know the cost and I will remit
immediately.

Thank you very much -
Kela Bourdon
(Mrs. R. H.)

Dec 11/10
@ .15 +
Postage 24¢

let me know
copy?
bill
ok-gp

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THE SOCIETY OF AMERICAN PAINTERS • 210 W. 57TH ST.
NEW YORK 19, N.Y.

Robert Rauschenberg

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124

ARTE MODERNA N. 57

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Miss Tracy Miller

the Downtown Gallery

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HUGH S. STIX
President

FREDERICA BEER
Director

THE ARTISTS' GALLERY
33 WEST EIGHTH STREET
NEW YORK CITY

Dear Halpert

Feres' back to us both

Very L. Fly

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AN INVITATION TO CONTRIBUTE

ARTS IN SOCIETY, a journal founded and published at The University of Wisconsin, seeks to examine the several contexts in which art functions in contemporary civilization. Its purpose is to present the insights of experience and research in support of educational and organizational efforts to enhance the position of the arts in America.

Each issue of ARTS IN SOCIETY focuses on a particular area of American art experience, which is explored by authorities from a variety of fields and disciplines. Thus, past issues have featured such topics as Art and Government, The Arts in Education, The Regional Arts Center, Mass Culture, and The Arts in the Community; and among the more well-known contributors represented have been Jacques Barzun, Herbert Blau, Kenneth Burke, Paul Goodman, Howard Hanson, August Heckscher, Senator Hubert Humphrey, Sir Herbert Read, Kenneth Rexroth, Gilbert Seldes, Karl Shapiro, Wallace Stegner, Harold Taylor, and Peter Yates. Issues now in preparation will examine The Relationship between the Amateur and the Professional in the Arts, Censorship and the Arts, Art and City Planning, The Arts and Religion, Art and the Avant-Garde, Criticism and the Performing Arts, and The Institutions of Art. The editors will welcome articles on these or any other subjects which fall within the areas of interest of this journal.

A modest honorarium, plus 50 free reprints, will be paid for papers accepted for publication. The editors will be pleased to consider your contribution to ARTS IN SOCIETY, a publication which we believe will have increasing national interest and significance.

Sincerely yours,

Edward Kamarck, Editor
Eugene Kaelin, Associate Editor
Arthur Krival, Associate Editor



AN INVITATION TO CONTRIBUTE

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Sincerely yours,

Edward L. Kamarck

Edward L. Kamarck
Editor

James R. Mellow
EDITOR

Jack Fader
GENERAL MANAGER

ARTS magazine ARTS

12-14 EAST 46 STREET, NEW YORK, N.Y. 10017

Published by
The Art Digest, Inc.
Established in 1926
TELEPHONE: TN 7-4800

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Dear Friend:

Our staff takes pleasure in announcing its association with Mr. Joseph James Akston, the new publisher of ARTS Magazine.

By way of introduction, Mr. Akston, an art patron and ardent collector, is founder and publisher of ART VOICES magazine. He is currently conducting a series of broadcasts on WABC FM radio which embraces a number of interviews with art personalities and artists important to the art scene. Mr. Akston has traveled extensively in Europe, forming close ties with leading dealers and officials, and is presently planning to publish art books based on his travels.

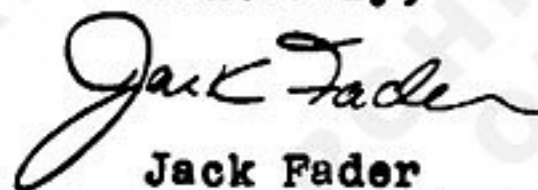
This proficient background plus a dedication to sound publishing practices qualifies Mr. Akston for active participation in all matters germane to ARTS.

Currently, Mr. Akston and the staff have set up a well-planned, ambitious program designed to further the high level of editorial character that ARTS has maintained since 1926. This program (details of which will be announced shortly) will entail a continuous self-critical appraisal of editorial and business affairs important to the publication's loyal following.

The prime concern will be the increase of circulation and distribution, both in the United States and in Europe, thereby helping our advertising friends to carry their message in ARTS to farther boundaries and a wider audience, inevitably creating greater response.

Thank you so much,

Sincerely,



Jack Fader
for ARTS Magazine

artsmagazine

60 Madison Ave. at E. 26th St., New York, NY 10010 - MU5-8500

Cable: Voicearts New York

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Dear Friend:

Now that the art season is drawing to a close, we would like to thank you for your support of ARTS MAGAZINE during the past season.

We thought you might like to have a list of the partial contents of our next issue (Sept./Oct.).

The Biennale of Venice will be analyzed by Mr. Norman Geske, the American Commissioner. He will give his impressions, his experiences, lessons learned, and conclusions for the future. "The Biennale and its Opposition," by Gregory Battcock, will catch the excitement of opposing artistic ideals at the Venice Biennale. Other critics will comment on the prize winners and the new international trends.

Lawrence Alloway will write about "Options," a new name for participatory art, in an article inspired by an important summer show at the Milwaukee Art Center, which will move to the Museum of Contemporary Art, Chicago, in September. Alloway will discuss the entire structure of participatory mixed media art in this show for which he has written a critical essay in the catalogue. This is the first time that this contemporary trend has been thoroughly treated.

Jeanne Siegel will report on Documenta IV, which has emerged as one of the leading contemporary avant-garde exhibitions.

The influential role of the New York galleries will be emphasized in articles on exhibitions of special interest.

A large loan show of the great Impressionists, Renoir, Pissarro, Monet and Sisley will be examined by Alfred Werner. This exhibition will inaugurate the new quarters of the Acquavella Gallery in the old Duveen mansion.

Another important feature will be on the American Vision: 1825-75, an exhibition for the benefit of the Public Education Association. No less than three galleries, Hirschl and Adler, Knoedler and Rosenberg, will take part in the show. The revival of interest in 19th century American painting will be thoroughly explored.

Coverage will be given to Al Held's bold, large canvases at the Andre Emmerich Gallery, to Robert Smithson's new "Earth Works" at the Dwan Gallery and to Lucas Samaras' mirror room with stair case at the Pace Gallery. Our regular reviewing section will offer critical evaluations of other interesting shows.

- 2 -

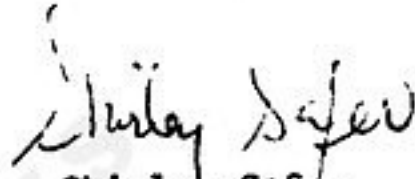
The large and possibly unique show of Peruvian Art at the Guggenheim, and the exhibition of Mayan artifacts from Guatemala at the Metropolitan will be surveyed by one of the organizers of these exhibitions.

John Lobell will write about the inventive space-structures of Robert LeRicolais, who was awarded the Grand Prix d'Architecture by Andre Malraux in 1963.

Unprejudiced book reviews by experts in their field, reviews and previews of current and future exhibitions, stimulating articles on the esthetics of the visual and applied arts, reports from the Middle West, the Coast and from Europe will round out this issue.

For the forthcoming season, we will continue the editorial policy of the last few months: to view the excitement and variety of the New York scene with a detached and critical eye, to emphasize what we think is of permanent value and at the same time to report on events which are newsworthy, stimulating, or amusing.

Sincerely,



Shirley Safer
Advertising Manager
ARTS MAGAZINE

Dear Mrs. Halpert -

My father had spoken of you and your husband so often that reading about you in Time recently was like meeting up with an old friend. He died in 1961 and this exhibit is the second one to honor him. If ever you visit L.A. I hope you'll call me.

Dorothy Aiken

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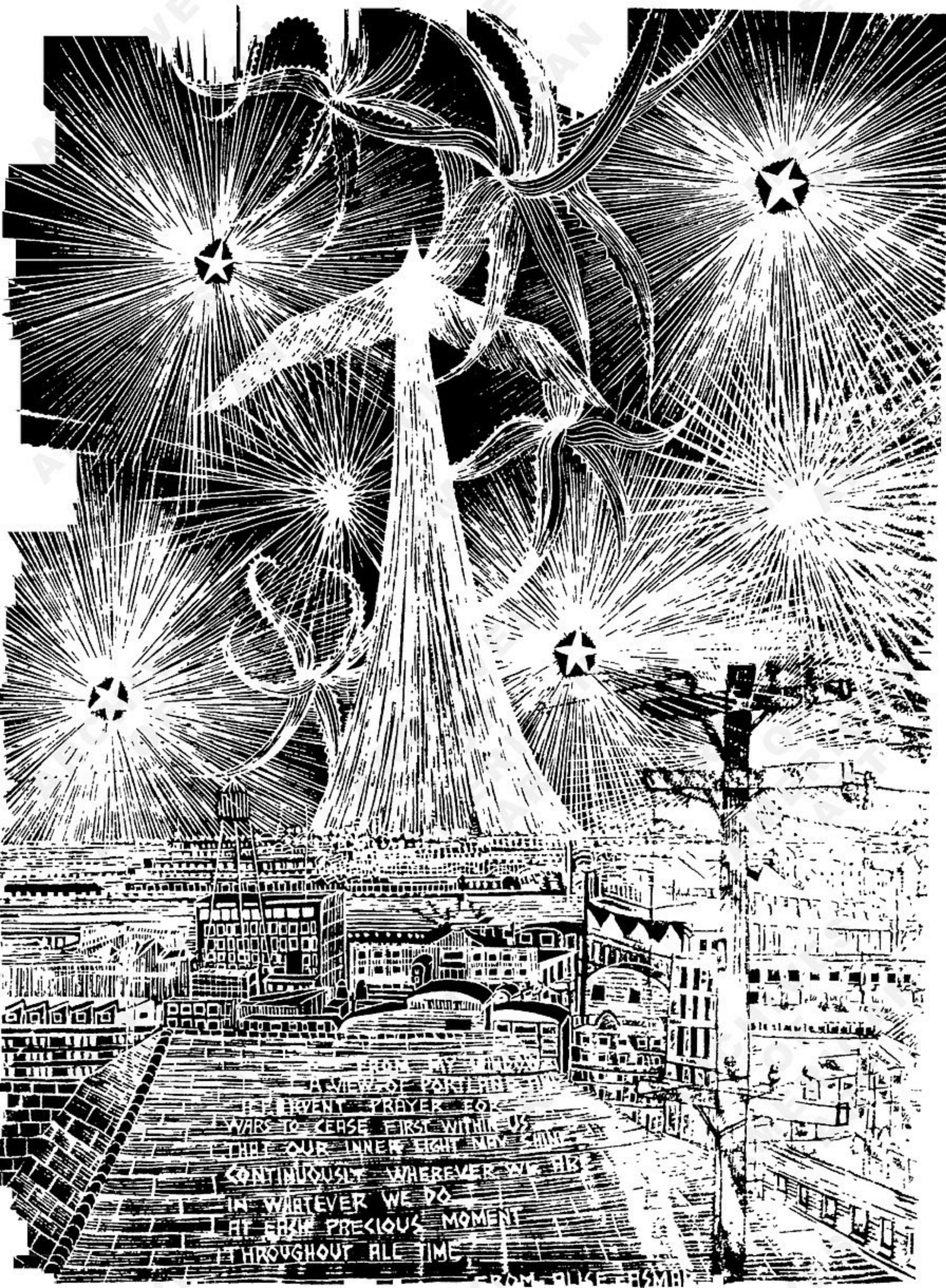
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LAGUNA BEACH

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A VIEW OF PORTLAND
LET EVERY PRAYER FOR
WARS TO CEASE FIRST WITHIN US
THAT OUR INNER LIGHT MAY SHINE
CONTINUOUSLY WHEREVER WE ARE
IN WHATEVER WE DO
AT EVERY PRECIOUS MOMENT
THROUGHOUT ALL TIME

FROM THE PINE TREE

2926 N. W. RALEIGH ST.
PORTLAND 10, OREGON

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be withheld 60 years after the date of sale.



NEW CANAAN, CONN.

WO 6-1778

10 LAMBERT ROAD

So sorry we are unable
to come to your friendly
cocktail party in Stuart Town
on Wednesday November 5th
It sounds like lots of
fun and we are sorry to
miss it. However we will
drop in later in the week
Frothy and Lee Galt

Mr. Patric Shannon, Chairman
Art Department
Austin College
Sherman, Texas

Dear Mr. Shannon:

Thank you for your letter.

Although the gallery is closed during the months of July and August, I would suggest that you write to me during the latter part of August or early in September at the same time advising Budworth to arrange for the pick-up, packing and shipment. At that time I can send you specific titles and prices for insurance valuations.

I am sorry about the misunderstanding and hope that we can make up for this with paintings which will be sent to you subsequently.

Sincerely yours

EGH:la